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DEMONSTRATION FOR BUSONI IN CHICAGO

Italian Pianist Receives Many Recalls at Thomas Orchestra Concert

CHICAGO, Jan. 17.—The Theodore Thomas Orchestra concert last Friday afternoon was notable in two events—the greater, the appearance of Ferruccio Busoni; the lesser, a symphony from the young Russian composer, Rheinhold Gliere—both sufficient to show the spirit of enterprise that dominates this organization.

The great Italian pianist, Busoni, played the Liszt E Flat Major Concerto, which he brilliantly illuminated with a technic as feathery, fine and as powerful as ever witched the eyes and ears—a masterly modern pianist and a musician as well, who has studied and reached far below the surface of its shining veins. He was big, masterly and moving—an accomplished sincerity and dignified personality. His reading of the fiery fancies of Liszt was wonderful in its artistry, and the more credit is due him in view of the fact that he diso'eyed his physician's orders in appearing on this occasion, when his health was suffering.

The audience, with an appreciation for great accomplishment, recalled this artist time and again, until he returned and gave the Liszt Campanella with cameo-like precision and marvelous technical brilliancy.

Among the other orchestral offerings was a splendid and colorful valuation of Hector Berlioz's "Benvenuto Cellini" overture and Tchaikowsky's overture to "Romeo and Juliet."

The nativity of the Gliere symphony is quickly revealed through the Slav hallmarks of melody, for it has rather more of melody than most moderns prefer to advance, and has, furthermore, certain idioms that remind of those who have only lately gone before, indicating how far signs of esteem may impress fairly strong originality. The Northern folksong is the continuance with variation in this easy and melodious work that in many phases bespeaks light operatic rather than symphonic seriousness. It follows classical form, but the work is neither wide nor deep, and, compared with the technical fineness of a symphony of local parentage disclosed a fortnight since, it is diminutive indeed. The thematic material is deftly handled, and it has a flowing accompaniment that shows a changing charm of color in many folksong melodies to give it popular valuation. It was easy work for the orchestra, and Director Stock made it move spiritedly and won for it the esteem of the listeners.

C. E. N.

Another Dippel and Gatti-Casazza Contest Promised

A dispatch from Chicago announcing that the Chicago Grand Opera Company has been incorporated, and, definitely placing Andreas Dippel as general manager of the project, throws more light on the developments which may be expected at the Metropolitan before the close of the present season. The friction between Giulio Gatti-Casazza and Mr. Dippel, the two managers of the New York Opera House, appears to become greater, and it has been intimated that there will be another open clash similar to that of last season.

Mr. Dippel, it is understood, has prepared certain charges of a serious nature, which he will make when the proper time comes, affecting the present administration and in his own defense. At any rate, he has provided for his own future by means of the Chicago engagement.

The first board of directors of the new Chicago company will be Messrs. J. Ogden Armour, Clarence H. Mackay, Charles L. Hutchinson, Otto H. Kahn, J. J. Mitchell, George J. Gould, John G. Shedd, Robert Goletz, Harold McCormick, Martin A. Ryerson, H. Rogers Winthrop, G. Griswold, Henry P. Whitney, John C. Shaffer and Charles G. Dawes.



MARCUS KELLERMAN

American Baritone, Late of the Royal Opera of Berlin—Mr. Kellerman Has Had an Extensive Concert Season in America and Will Be One of the Soloists with the Damrosch Orchestra on Its Spring Tour. (See page 10)

Amato Receives Big Offer from Buenos Aires

Pasquale Amato, the popular baritone of the Metropolitan Opera Company, has received a cable from his agents in Milan transmitting an offer from the Opera House in Buenos Aires to sing there during three months next Summer, at a salary of 120,000 francs. Mr. Amato was obliged to refuse the offer from Buenos Aires, as he is to be one of the principal figures in the Paris season of the Metropolitan Opera Company during next May and June, after which he will give ten concerts at the fashionable Kurssaal in Ostende, where he made such a furore last season. Mr. Amato will then spend his vacation in Italy, superintending the construction of his new villa near Brescia, previous to his concert tour in the United States during the month of October and beginning of November.

Première of "Griselidis"; Postponement of "Elektra"

The first production in America of Massenet's opera "Griselidis" was given at the Manhattan Opera House Wednesday evening, January 19, with Mary Garden in the principal rôle. The performance will be reviewed in next week's MUSICAL AMERICA.

Mr. Hammerstein has announced that it has been found necessary to postpone the

first American production of "Elektra" from Tuesday evening, January 25, to Tuesday evening, February 1.

Want Rachmaninoff as Director of the Boston Symphony Orchestra

MUSICAL AMERICA has heard, on good authority, that a movement is on foot to secure the services of Sergei Rachmaninoff, the eminent composer, pianist and director, as conductor of the Boston Symphony Orchestra at the expiration of Max Fiedler's contract in the Spring of 1911. It is understood that the controlling powers behind the orchestra are favorably inclined toward Mr. Rachmaninoff, but no formal invitation has been extended to him as yet.

As Mr. Rachmaninoff has pledged himself to accept an engagement as conductor of the St. Petersburg Opera House when his work in Dresden makes it possible for him to leave that field, it is not likely that he would accept the proposed invitation.

A Denial from Bonci

Alessandro Bonci, tenor of the Metropolitan Opera, requests MUSICAL AMERICA to deny daily newspaper reports to the effect that he has been engaged by any other opera company in America than the Metropolitan.

AWARD PRIZES FOR PADEREWSKI CONTEST

Paul Allen, David Stanley Smith and Rubin Goldmark the Winners

Announcement of the result of the Paderewski prize competition for three musical compositions has been made by the judges, George W. Chadwick, Horatio W. Parker and Frank van der Stucken. The successful competitors are Paul Hastings Allen, of Boston; David Stanley Smith, of New Haven, and Rubin Goldmark, of New York, the first carrying off a prize of \$1,000 with his Symphony in D; the second, one of \$500 with a cantata, "The Fallen Star," and the third, \$500 for his Quartet for Piano and Strings, in A Major.

Mr. Allen, the composer of the symphony, is a native of Boston. His mother was a gifted musician, and the composer himself, when a boy, displayed considerable musical talent, even to the extent of performing violin concertos on a mandolin. He was a member of the choir of Christ Church at Hyde Park, and also a capable pianist.

Having studied for some years at the Whitney International School of Music in Boston, he entered Harvard in 1901, graduating in three years. During his university course he was the leader of the mandolin and guitar clubs. After his graduation he went to Italy and studied composition with Scontrino, piano with Buonamici, and voice with Vanuccini.

In 1908 he returned to Boston and gave a concert of his own compositions at Chickering Hall. While in Florence he married a Miss Scott, one of the members of the Whitney class. Mr. Allen is now in Leipzig, where he recently gave a successful concert of his own works.

Among his numerous compositions some of the most noteworthy are a Piano Trio in A, Prelude and Fugue in six voices, Violin Sonata in A, a large number of songs, and an opera based on a Sicilian legend.

David Stanley Smith was born in Toledo, O., in 1877. In 1900 he obtained the degree of B. A. from Yale University, and three years later that of Bachelor of Music in the same institution. After two years' study abroad he was appointed instructor in the theory of music in Yale, and is at present assistant professor in the same branch, besides being organist of Center Church in New Haven and a Fellow of the American Guild of Organists. His works include an "Ouverture Joyeuse," two contrasted pieces, "L'Allegro" and "Il Penseroso"; an Ode for Commencement Day for male chorus and orchestra, a "Symphonic Ballad," a Trio in G, two cantatas, and numerous songs, choruses and anthems.

Rubin Goldmark, the composer of the prize chamber music composition, is a New Yorker, and was born in 1872. His education was received in the public schools and the College of the City of New York, while his musical studies were begun at the age of seven. He studied piano with Alfred M. Livonius, and theory and composition with Fuchs in Vienna. Upon his return to New York he continued his studies with Joseffy and Dvorak for a year, and in 1892 went to Colorado for his health. There he established a successful college of music, of which he became director. His compositions include songs, orchestral works and chamber music. Mr. Goldmark is at present in New York.

Trouble in the Philharmonic

According to stories that are being circulated freely in New York Philharmonic circles, Gustav Mahler's contract as conductor of that orchestra will not be renewed when it expires. It is understood that Mr. Mahler's refusal to listen to the criticisms and advice of some of the society women interested in the project is one of the causes of a constantly growing difference of opinion which prevails at present.

NORDICA, IN ARDENT APPEAL FOR WOMAN'S SUFFRAGE, DEFENDS HER SEX IN THE HOME AND IN BUSINESS

In First Published Interview on This Subject, Prima Donna Declares That Present-Day Relations Between Husband and Wife Are Unfair and Maintains That Women, Who Must Shoulder So Many of Life's Responsibilities, Should Share in Determining the Government—"We Cannot Find a Substitute for Our Destiny," She Says—"Success Requires the Same Ability From a Woman as From a Man."

"Now, to bring out my very best along this line, I should have some one to oppose me. I think I can hold forth on the subject better when I have some one to combat."

Mme. Nordica smiled the characteristic Nordica smile, which in remarkable degree took off the keen edge from the belligerent tenor of her remarks. For her remarks were belligerent—or "militant," if you please—avowedly so. Madame was allowing herself for the first time to be inter-

viewed none of them! But now they are a power—the Salvation Army is a power." And the great prima donna's impassioned earnestness, coupled with her innate dramatic instinct, lifted her to a forceful climatic moment which it would have behooved those in search of convincing suffrage orators to see.

"And even so, I believe that equal rights are a power for good. I believe that women are honest—I do not mean men are dishonest—but I believe women are honest in their opinions. If the anti-suffragists do

"A woman calling on me yesterday—a newspaper woman—said: 'I have the work of three men, but I don't get half the pay of one man.' I say *equal rights*. If I do the same work I should have equal consideration—not just half remuneration for the same services rendered. And I say that any woman, whether she be self-supporting or not, who feels that she must acquaint herself with what things mean, with the issue for or against which she is going to be called upon to cast her vote, I contend that that woman is far better equipped to bring up her boys and girls by virtue of this added necessity.

"I am speaking of the usual woman, understand. I am not now speaking from a wage-earner's point of view, but of mothers, sisters, daughters.

"The woman must be reckoned as an individual who knows and understands matters in which her voice will have some weight—not to pass and be passed as 'mother' merely. 'Oh, mother! What does mother know about it? That's mother's idea!' These are all more or less contemptuous remarks heard often enough—contemptuous, even though unconsciously so."

"You believe, then," said the visitor, "that if woman is to be entrusted with the bringing up of children at their most critical stage—"

"I believe," said the prima donna, decisively, "that if woman is to be entrusted with such responsibility she should be given every outward recognition of her ability. Otherwise we might as well adopt the ultimatum of a certain distinguished writer who claims that, after all, woman has no soul. Think of the nonsense of it! Entrusting the whole human race, as it were, to nothing more than a mass of protoplasm, to—what shall I say?—to 'punk.'

"No, no; it is all a matter of individuality. I wish to be considered an individual with equal rights, as man to man. Simply because 'I am a woman' I shall not concede that I do not know, that I am not capable of giving an opinion on or having judgment of certain affairs. I have judgment enough, as I said, to be entrusted with the training of souls. I am obliged to act according to the laws of the land, and if I commit a misdemeanor or crime I have got to answer just the same as a man. Then, if I have those responsibilities I want the citizenship. I want to be looked upon as a citizen—a person with authority."



—Photo by Dover Street Studios

A New Portrait of Mme. Nordica, Who Now Comes to the Front as an Ardent Suffragette

wishes to graduate from our universities should be obliged to do twice the work a man is supposed to do simply because she is of the other sex. She has to prove beyond peradventure that she is capable—has to 'make good,' as it were, before she is given an equal chance. That's what is unfair and difficult.

"Another great question naturally arises as to whether equal rights might not make women dissatisfied with domestic service. Now, as far as I personally am concerned, I would rather go into domestic service than into a shop. But perhaps that is because I like pleasant surroundings, because I like to look at beautiful things, and—perhaps—that is because I would prefer to be in a home.

"If I were a maid in a beautiful house, in lovely surroundings, I could have as much pleasure from living among those beautiful things as the owners of them. And if I have to earn my living, one work is as good as another—good, I say, even though one may be more congenial than another. *We cannot find a substitute, I think, for our destiny!*"

The great singer leaned forward in her chair, all unaware that she had given utterance to a wonderful sentence, framing in simplest words the sentiment which, after all, is the true touchstone, and which, despite any trend of events, is the resolution which needs must come.

"We cannot find a substitute, I think, for our destiny." said Mme. Nordica. Truly, if such a thing as the ballot were to make or unmake or unsex a woman, then woman were, after all, but a poor and unworthy thing. The ballot is not a property.

"You think, then," said the visitor, "that there always will be people of all temperaments, regardless of conditions, and that people always will naturally fill different spheres?"

"Yes," said Madame, "and the variety will always be found among men and women equally. Women who have earned their way and mastered fortune—why, it is terrible! I know that success requires the same from a woman as from a man. The ambition, the industry, the acumen—all which goes to build up fame and fortune—and that something which spurs on a man—I know that it is equally strong when spurring on a woman. So, when it is accomplished, must she not have the same feeling that a man has? Yet there are those who think that such as she should have no voice whatsoever as to the laws made to govern that property which she has earned or to tax it—why, it is a shocking state of affairs," and Madame gave a



A View of Mme. Nordica's Living Room at Her Home at Ardsley-on-the-Hudson

viewed upon her stand on the matter of woman's suffrage.

Up at her beautiful country home at Ardsley-on-Hudson, in the soft rose-pink apartments within which she has for three weeks been held prisoner—a most enviable state of imprisonment to the visitor's mind—by that most formidable of all enemies to the prima donna, a cold, Madame thus avowed her position with regard to suffragism.

"I think I can hold forth on the subject better when I have some one to combat," said she, smiling.

"So you are a good fighter—you must believe in the militant suffragettes," intimated the visitor.

"Surely, absolutely, if you call it so. When men take the view that to gain an end war-like methods are excusable, they are heroes. Many a man has fought and gone to prison for a principle. He is a hero, then, and I think no great reforms have been brought about without there being those willing to cast themselves into a breach and to fight.

"Now, I personally might not go out and be chained to a railing—perhaps I am not brave enough—but there are those who see their duty that way, even as Galileo when he persisted in saying, 'Eppure si muove!' ('Nevertheless, it moves!') When he said that the world moves they cast him into prison. A man does so and is heroic. But if a woman, in order to draw attention to her principles, has to kick up a row, so to speak, that has to be, I presume, for it seems to be a part of it.

"It is by no means to be looked upon as contemptible—merely because we are bound to call attention to what we term our grievances. It is all very well for those in power to keep on their way, ignoring. We have to draw attention to ourselves. If we are heard, if we are to be treated as individuals with rights, why, we have to make ourselves obnoxious, perhaps, at times."

"The end, then, justifies the means?"

"It seems so; because people have got to take notice. There are those who believe in such activity. We have out Salvation Armyists. What fun has been made of them! And when they asked the Church of England to take them in they were laughed to scorn. The Church of England would

not want more than they have, why do they not stay at home and take care of their homes? Why are they out before the world taking this 'unwomanly' stand?" and Madame smiled, for she knew as well as did her listener that she was making an unusually strong point. "Why do they leave their firesides and come out to battle as they do? No one will force them to vote.



Reception Room of Mme. Nordica's Home

Now," she continued, quickly grown serious, "if every woman who has to earn her own living had some one to take care of her and make her happy, I should not say a word. But so long as she has to make her living, I say she should have equal rights.

"I do not say woman is superior. Each man and woman has his or her own work to do. But when we have to compete, let us have equal rights.

"Do you believe in municipal rights only, Madame?"

"No, in the unqualified ballot. I believe in electing the person best fitted for an office. I do not think women at present are fitted for certain offices, for our education has not been such as would prepare us to hold office. I think in regard to many things, 'that is a man's department,' just as we women have our own department. But I do not think that a young woman who

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BUSONI—AS HIS WIFE SEES HIM

"He Is the Best of Husbands—Thoughtful, Kind and Devoted,"
She Tells Interviewer—"A Virtuoso? No—He Is More—
He Is a Great Artist!"—Reading Is the Pianist's Greatest
Pleasure Outside of His Playing and Composing—His New
Opera

The great artist is interviewed. Why not the great artist's wife?

If his views on art, politics, the drama, suffrage or labor unions are interesting, why should not her views of him be valuable? Can the possessor of the artistic temperament be happy in the marital relation? Is he a good husband and father? Is genius impossible to live with? How does he act in the home? All these are interesting though intimate questions.

Now, it so happens that Ferruccio Busoni, great pianist and many-sided man, who has made an unusually deep impression on critics and audiences since arriving in America a fortnight ago, is busily engaged in finishing up his new opera, which is to have a performance later in the year at Hamburg. Immediately after playing in concert he darts for his hotel, locks himself up and leaves word that none shall see him. Even his manager had to wait two days after Busoni's arrival in America before he secured an audience. To interviewers he has been equally elusive. And thus it happens that very much is known of the pianistic excellencies of Busoni, the artist, but very little is known by the public of Busoni, the man.

Hence this interview with Mme. Busoni, who has come to America with her husband, and who, while he is on tour, is living at the beautiful home in West Ninety-first street of Mrs. Charles A. Rich, wife of the well-known New York architect, a Berlin acquaintance.

Mrs. Busoni is a fair-haired, blue-eyed daughter of the Vikings, with all their dash and spirit, mixed with a love of home. She is the type of woman that every man associates with the hearth. If she be a "new woman" there is nothing in her manner to indicate it.

"Will you consent to be interviewed about your husband?" she was asked.

The face of Mme. Busoni lighted up as if touched by a magic wand of good cheer.

"Oh, yes," she said quickly. "I will tell you anything that I can about him."

"You seem very happy."

"I am. Mr. Busoni is the nicest of men, the best of husbands. He is so thoughtful, so kind, so devoted to myself and the children. There are two boys, you know—Benvenuto and Raphael—and they are handsome, wonderful boys, if I do say it. Benvenuto is seventeen and Raphael is eight, and I have written to Berlin to-day to have their pictures sent here so that I can show them to my friends. Benvenuto is a painter, and already his canvases have attracted attention. One in particular, called 'The Revolution,' contains a great many figures and is very striking. He will be a great artist

some day. Raphael also is talented, but he is too young yet to have accomplished much. We are very happy at home. The children are so artistic and delightful. In our home we speak German. Mr. Busoni, you know, is an Italian and I was born in Scandinavia. It was a unique union. I am something of a cosmopolite, having been born in Sweden, educated in Finland and married in Moscow. A son was born in Boston and I live in Berlin."

Mrs. Busoni was asked if one of the boys was named after Benvenuto Cellini, one of the great artistic figures of the Renaissance and a man who wrote one of the most widely read autobiographies that has ever been published.

"Well, may be," she said. "And, by the way, do you know that my husband's full name is Ferruccio Benvenuto Michel Angelo Dante Busoni? How did he get all those names?" she continued amiably in answer to a question. "Well, his mother, who was an artist, a fine pianist, gave him all those names, hoping that his talents would be such as to justify one of them, anyway."

When the MUSICAL AMERICA man asked Mme. Busoni what was her husband's hobby and called him a virtuoso, she frowned, not at the question, but because of the designation that had been given him.

"It is not right to call my husband a pianist or a virtuoso," she said, rather indignantly. "He is something more than a pianist. He is a great artist. A virtuoso is a person who plays without the soul of a great artist, who will play for mere money or prestige or power. My husband is an artist from head to foot. He is never actuated by anything except the most lofty motives."

This explanation having been made, Mme. Busoni stopped frowning and began to beam again.

"Probably Busoni's greatest pleasure outside of his art and work is in reading. You know he has a very large library and he is widely read, a very learned man. His favorite books are Cervantes's 'Don Quixote' and 'The Arabian Nights.' He has often said that in 'Don Quixote' one can find anything, one of the world's most marvelous books. The entire field of romantic literature appeals to him immensely. He will read a number of American romantic novels while in this country if he finds the time. He already is a great admirer of Poe and of Stevenson, and he wants to know more about your great figures in romantic literature."

The subject naturally led up to the romance which culminated in the marriage of the pianist and his wife.

"We wed after a courtship of a week," she said. "I was born in Sweden and educated in Helsingfors. I had studied the piano under Xaver Scharwenka. Busoni came to Helsingfors to carve his fortune. He was looking for new fields, and thought he was coming to a mere fishing village.



Mme. Ferruccio Busoni, Who Was Married to the Celebrated Composer-Pianist After a Courtship Lasting One Week

When he arrived in Helsingfors he was very much surprised to find that it was a fine city. I saw him several times on the street, and liked him from the first. Finally, we met at the home of a friend. I suppose it was a case of love at first sight."

Mme. Busoni was asked why her husband has been so inaccessible to interviewers since arriving in this country.

"He is busily engaged on his new opera," she said. "It is in three acts, and everything has been finished except part of the orchestration of two acts. Five cities want to produce it, but Hamburg asked for it first, and its first presentation will be this year, not later than next November. My husband has always been a great admirer of E. T. A. Hoffmann and his romantic works. And this opera is based on one of his novels. Three men are in love with a girl, and one of the trio, the hero, is an artist. The name of the opera is 'Die Braut Wahl,' which, translated, is 'The Choice of the Bride.'

"My husband is very much interested in the new system of musical notation which he has devised, and which will soon be made public. It will make the study of music, particularly on the pianoforte, much more easy."

Mme. Busoni was asked to tell something about her husband's method of work. She said that he did all of his composing on the street while walking. "He does not compose by sitting down at the piano and running his fingers over the keys. He is passionately fond of pedestrianism, and gets his best ideas while walking. His friends in Berlin understand this, and do not stop him and distract him while he is walking," she said. "The children of Berlin understand this, too. His love for children is one of his most marked traits. They inspire him and return to him the affection that he lavishes on them."

The Busonis entertain extensively in Berlin. "My husband admires Richard Strauss, Gustav Mahler and many others," she said, "but our friends are by no means confined

to musical artists. Literary men and others come to our home."

"One last question," said the MUSICAL AMERICA man. "Is it easy to 'get along' with a husband who has the 'artistic temperament'?"

"Oh, yes, indeed," she answered, "if you know how."

C. A.

Louise Ormsby Seriously Ill

The many friends of Louise Ormsby, who was until last year the popular soprano soloist at St. Bartholomew's Church, and who is widely known throughout this country as one of the foremost vocalists, will regret to learn that she is suffering from an acute attack of appendicitis and is a patient in the Rexroth Hospital, Lexington avenue, New York. She was operated upon last Saturday, and the latest advice from the hospital is that the patient is progressing very satisfactorily.

New Saint-Saëns Work Announced

PARIS, Jan. 4.—A new work by Camille Saint-Saëns is a rarity nowadays, but the composer has announced one to be produced soon at the Opéra Comique, under the title of "A Serenade." Saint-Saëns is now in his seventy-fifth year, and, as organist at the Madeleine, finds little time to give to composing.

First Performance of "Germania"

The first performance in America of Franchetti's opera, "Germania," has been announced for Saturday afternoon, January 22, at the Metropolitan Opera House. Mme. Destinn and Messrs. Caruso, Amato and Didur will be in the cast, and Toscanini will conduct.

George A. Walter, the American tenor, won new distinction in the performance of Bach's Christmas Oratorio at the Sing-Akademie in Berlin last month.



A Hitherto Unpublished Portrait of Ferruccio Busoni, Who Is Now Touring America

METROPOLITAN OPERA IN BOSTON

New York Favorites Acclaimed in the Hub's Own Opera House—Farrar, Fremstad, Noria, Caruso, Martin, Amato and Hinckley Win Favor

BOSTON, Jan. 15.—For the first time the Metropolitan Opera Company performed in the Boston Opera House, and the directors were quick to express their delight in the acoustics and the facilities of that theater. The opening performance of "Tristan" on Monday night was such an achievement as has not been witnessed in this city for at least a great many years. This was Mr. Toscanini's performance. Upon every one, from the kettledrummer to the soprano, he had impressed his passionate and exalted conception in a manner that is only possible to genius.

A few words of praise must be added in justice to a fine cast. Mme. Fremstad's *Isolde* is even a nobler and greater performance than it was three seasons ago, and probably no soprano before the public to-day sings the music so beautifully. Mr. Burrian is unfortunate in his appearance, yet he sang with surprising subtlety and thought, and his vocalizing was immeasurably superior to his performances in the Spring of 1908. Mr. Amato is surely one of the best singers and actors on the operatic stage at present. He proved this when he appeared as *Kurwenal*, and as *Tonio* in "Pagliacci" on Saturday night. Both parts showed distinction and new logic of conception. Mr. Amato has by birth and by training all that he needs to carry out his ideas.

Florence Wickham substituted for Mme. Homer, who had been suddenly taken ill with the fever, and made more than a creditable appearance.

I believe that all of the casts seen here are familiar in New York. In "Lohengrin" Allen Hinckley made his first appearance in his native city. Thus two of Boston's stars shone brightly during this eventful week—Miss Farrar, of the Melrose precinct, and Mr. Hinckley, of Dorchester. Mr. Hinckley has a big, fibrous bass. His tones had volume and sonority. The King is a rather conventional figure. Mr. Hinckley made a good appearance in the part, and he was well received. Mr. Jörn was a comely and youthful *Lohengrin*, who also sang uncommonly well for a tenor of the German school. Mme. Gadski's *Elsa* is known. Miss Wickham again took Mme. Homer's place as *Ortrud*. John Forsell was admirable, vocally and histrionically, as *Telramund*. The singing of the chorus was a special feature of this performance, while Mr. Hertz conducted as roughly as is his wont.

All Boston—that could get into the opera house—flocked to hear its Geraldine as *Floria Tosca* on Friday night, the 14th, when Riccardo Martin made his début here as *Cavaradossi* and Mr. Scotti again displayed his familiar portrayal of the vicious *Scarpia*. Miss Farrar gave a surprising performance, which is already a notable addition to her répertoire. On the whole, she was very well received by press and public. Yet it was Mr. Martin who gave the first duet its ardor, and whose voice carried always to its mark. He was first brought to Boston in the Spring of 1907 by Henry Russell, with the San Carlo company. He then sang in acts from "Faust" and "Il Trovatore." He need never push his tones, for they have all the necessary warmth and resonance. He, too, rose to the situation when he staggered in with his "Victoria, Victoria," defied *Scarpia* with his fiery singing of the revolutionary verses, and sank exhausted to the ground. The singing of the famous air at the beginning of the third act capped this performance. Mr. Martin won a very genuine success in his own country. That is not given to all prophets.

The performance of "Parsifal" on Saturday afternoon was chiefly remarkable for Fremstad's *Kundry*, which is not less great than her *Isolde*. Mr. Hinckley substituted for Mr. Blass as *Gurnemans* with success. The remainder of the cast included Clarence Whitehill, a very commendable *Amfortas*; Herbert Witherspoon, as *Titurnel*; Carl Burrian, as *Parsifal*; Goritz, *Klingsor*; Florence Wickham, *A Voice*; Bayer, Muhlmann, Lenora Sparkes, Henrietta Wakefield, Albert Riess and Willy Haupt in minor parts. Hertz conducted.

The double bill for the final performance consisted of Humperdinck's "Hänsel und Gretel," with Marie Mattfeld and Bella Alten as the two children; Anna Meitschik as the Witch, Goritz as Peter, Lillia Snelling and Lenora Sparkes as the *Sandmännchen* and the *Traumännchen*. Florence Wickham as *Gertrude*, and "Pagliacci," with

Enrico Caruso, Pasquale Amato, Jane Noria, Albert Reiss and Vincenzo Reschiglian. Mr. Caruso's first appearance in Boston this season was eagerly awaited. He sang very artistically and acted to much better advantage than usual. Mme. Noria was seen at her best as *Nedda*. Hers is the type of dark Sicilian beauty and the quality of voice that seem made for such a rôle. She was in truth a simple and sensuous being as she sang to the birds in the trees. Nor was this *Nedda* merely an unscrupulous, passionate woman. There were regret and compunction visible before she finally acquiesced to the pleading of *Silvio*, as there was utter abandon when she agreed to fly. Add to this the masterly *Tonio* of Mr. Amato, and one has a very good cast indeed. Mr. Amato presented the character in a manner that was not only his own, but was a most logical and faithful interpretation of the libretto. This *Canio* was a loose, swaggering fellow, who had evidently had his eye upon the pretty wife of the player for some time, and whose own morals were

In summing up the case for the defendant, Arthur Cushing, a lawyer, asserted that the testimony had shown the truth of the statements made in the letter to Ligouri, and claimed, moreover, that, inasmuch as they had been made without malice, they could not be made the basis of damages. Both Stephano Pettine, a tenor, and Eva Rimmer, a soprano, pupils of de Guichard, testified that Gilli had done to them as their teacher had asserted. The jury, however, allowed Signor Gilli \$50 damages. The litigation occurred in the Supreme Court of the State of Rhode Island, held at Providence before Judge Lee.

MISS MERO IN MONTREAL

Emiliano Renaud Another Pianist Who Wins Hearty Applause

MONTREAL, Jan. 17.—Yolanda Mérö gave a recital on Tuesday last before an intelligent and appreciative audience. Her exquisitely delicate technic, the pearly smoothness of her fingering and the power and massiveness of her tone made a very good impression.

The return of Emiliano Renaud, the former Canadian pianist, who is now head of

WINNERS OF PADEREWSKI COMPOSERS' CONTEST

[See Page 1, Col. 4]



RUBIN GOLDMARK

Composer of the Successful String Quartet in A Major



DAVID STANLEY SMITH

Composer of the Successful Cantata, "The Fallen Star"

such that he more than hoped for complaisance. The grotesque and the malicious elements were there also. Moreover, Mr. Amato sang the prologue with an absence of traditional gestures and mannerisms, with a simple directness which went straight to the heart and convinced more than any melodramatic appeals for compassion. Mr. Tango conducted this performance and the performance of "La Tosca." At the first two performances of the week there were only good-sized audiences. At the last three the house was well filled. It was packed to its capacity on Friday night, and almost so on Saturday night, but the performances, I was told, which had brought the greatest financial returns were those of "La Tosca" and "Parsifal."

O. D.

ASKS FOR \$5,000; GETS \$50.

Providence Vocal Teacher Sues Another for Alleged Slander

PROVIDENCE, R. I., Jan. 17.—Because he considered the adverse criticism of a colleague as detrimental to his professional reputation, Gaetano Gilli, a local teacher of voice culture, recently entered a suit for \$5,000 damages and received \$50. The defendant was Arthur de Guichard, of Boston, Mass., and Providence. Having been asked his opinion about Gilli by an Italian named Ligouri, he had written to the latter that the Providence teacher had on a certain occasion made the serious mistake of training a high tenor as a basso and a high soprano as a contralto, and expressing the opinion that Gilli's method of teaching was at fault. Gilli thereupon regarded his artistic reputation as slighted, and took summary steps to recover damages.

the piano department of the Indianapolis Conservatory, to appear as soloist at the third symphony concert, was the occasion of a fine demonstration of the affection in which this graceful and accomplished artist is held.

In Canada Renaud was taken up and much petted by successive Governors-General and their spouses, but he was never able to get over the feeling that he was being "patronized." He finds the Indianapolis atmosphere very different. His playing was distinguished by the strong singing tone of his solo passages and the liquid smoothness of the accompanimental work.

K.

MARISKA ALDRICH'S DEBUT

She Is Shortly to Make Her First Metropolitan Opera Appearance

Mme. Mariska Aldrich, the popular American singer, formerly with the Manhattan Opera House, but now a member of the Metropolitan Opera Company, will make her début with the latter company in the near future as *Azucena*, in "Il Trovatore." So far this season Mme. Aldrich has devoted herself entirely to concert work, in which field she has met with exceptional success. Her triumph in Montreal on January 7, when she gave a recital in His Majesty's Theater, was reported fully in MUSICAL AMERICA last week. The comments of the Montreal newspaper critics on her recital were of a highly complimentary nature.

Another tribute to Mme. Aldrich's artistic advancement came to her this week, when she was engaged as one of the Cincinnati Festival soloists.

HONOR STOKOVSKI AND HIS PLAYERS

Cincinnati Musicians Join in Warm Tribute to Symphony Orchestra

CINCINNATI, Jan. 15.—The past week witnessed several events of particular interest to the Cincinnati musical public. On Tuesday evening the Cincinnati Musicians' Club entertained the members of the Cincinnati Symphony Orchestra in the club rooms on Walnut Hills, and Conductor Stokovski and the men of the orchestra were given a cordial welcome on behalf of the professional musicians of the city. This courtesy to the Symphony Orchestra is particularly significant of the interest felt in the orchestra and of the esteem in which Conductor Stokovski is held by the most prominent of the Cincinnati musical profession. The club is made up of members of the faculty of the various musical colleges and conservatories of the city, instructors of music in the public schools, prominent choir leaders, music critics and others who are directly interested in musical affairs. Talks by Conductor Stokovski, Professor A. J. Gantvoort, director of the College of Music; Louis Victor Saar, vice-president of the club; D. F. Summey and other members of the club gave proof of appreciation of the orchestra and of sincere interest in the musical progress of Cincinnati. Phillip Werthner, president of the club, acted as toastmaster. An informal program presented Carl Gantvoort, baritone, and Louis Ehrhart, basso.

Walter Damrosch and the New York Symphony Orchestra gave an interesting program in Music Hall Friday evening. Mr. Damrosch has many admirers in Cincinnati, who were particularly interested in this concert, one of the series commemorating his twenty-fifth anniversary as a conductor, and he was greeted by a most enthusiastic audience, though, unfortunately, the weather and one or two social events of importance prevented a large attendance. The program consisted entirely of Wagner music, excepting Strauss's "Serenade for Wind Instruments" and "Don Juan," the program being thus in a manner a tribute to the memory of Mr. Damrosch's distinguished father, who was an enthusiastic supporter of Richard Wagner, and who was largely responsible for making the American public familiar with Wagner music. Of special interest was the performance by David Mannes of the "Good Friday Snell" from "Parsifal," arranged as a violin solo.

On Saturday evening twenty-two musicians of the Symphony Orchestra, under Mr. Stokovski's direction, assisted by Marcus Kellerman, basso, formerly of Cincinnati, gave a delightful program to about one hundred guests at the home of Mr. and Mrs. Charles P. Taft.

The next concerts of the Symphony Orchestra, on Friday afternoon and Saturday evening of this week, will present as soloist Sergei Rachmaninoff.

Hans Richard, the young Swiss pianist, who is a member of the faculty of the Cincinnati Conservatory of Music—Miss Baur's school—returned Saturday evening from the South, where he has been giving a series of piano recitals. Two particularly gratifying engagements were in Galveston and San Antonio, where he was received with great enthusiasm.

F. E. E.

Mme. Nordica Recovering

Lillian Nordica is rapidly recovering from the attack of tonsillitis from which she has suffered several weeks, and which was so severe as to prevent her from going to Florida last week, as she had planned. It is not certain whether she will sing again at the Metropolitan Opera House before she leaves for Havana to open a new theater there.

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MEMBERS OF MANHATTAN OPERA COMPANY PHOTOGRAPHED AT WHITE HOUSE AFTER VISIT TO MR. TAFT



Photo by Harris & Ewing.

ALL WASHINGTON IN OPERA FEVER'S GRIP

**Society and Officialdom Helped
Make Hammerstein Season
Brilliant Event**

WASHINGTON, D. C., Jan. 15.—As a social event there is little doubt that the season of grand opera just ended here has been as brilliant as that found in the great metropolis itself. There was not the great wealth represented by the multi-millionaires who are yearly subscribers to grand opera in New York, but the Washington season had what that city cannot boast of, and that is the patronage of the President himself, who attended two performances, despite his heavy duties at this time. Mrs. Taft was in attendance on several occasions, as were also most of the chief officials and members of the diplomatic circles and officers of the army and navy. The display of gowns and jewels was exquisite in the boxes, while throughout the entire audience was maintained a brilliancy that was beautiful to look upon.

In truth, the opera season became an official event, which side-tracked many dinners and receptions scheduled for this week. Some of these were postponed entirely, while others became a prelude or finale to the opera itself. Several dances were given after the performances, and the hosts and hostesses of many of the boxes prepared different entertainments for their guests at the close of the performance.

There has been nothing but "opera" in the mouths of every one, from the school girl and the man on the street to the highest ranks of society, the musician and the professional man. It was no uncommon scene to see people of moderate means figure over their finances and calculate what operas they could attend and regret that they could not hear them all. Many sacrifices of other pleasures were made to hear Mary Garden or Tetrazzini.

When Mary Garden made her call upon the President she discussed with him the advisability and possibilities of an opera house for the national capital, taking her cue from Mr. Hammerstein, who had already pointed out that Washington is the only great capital in the world that has no opera house. To what extent Miss Garden and Mr. Hammerstein may have influenced President Taft and the wealthy people of Washington to give their support to the project of an opera house cannot be determined, but it is certain that interest has been greatly stimulated. Certainly this

short season of opera cannot complain of lack of patronage, for every seat at each performance was sold long before Monday night, and the standing room occupied all but exceeded the fire regulations. True, the Belasco Theater is small and the expenses of the opera company large, but the public has done its best to show appreciation to Mr. Hammerstein for the opera season he has given us.

The appointments of scenery have been favorably commented upon, though the waits between the acts, perhaps caused by the small stage, called forth censure from the restless audience. The lateness of the hour in beginning the performance during the fore part of the week was annoying. To schedule the rising of the curtain at eight o'clock and not to have it take place until half an hour or more later is not apt to make the early comers feel cheerful.

But the Manhattan company cannot complain of lack of applause and enthusiasm on the part of the Washington audiences for on but few other occasions have the people of the Capital City been so enthusiastic in a theater as during this short season of opera. The performances were all admirable, and received the warmest tributes from all the critics.

In his Monday night speech Mr. Hammerstein said that an opera house would not pay in Washington on a steady six-opera-nights-per-week basis, but that a large house which could be used for concerts and conventions (something the city needs), with opera once or twice a week, would be worth while. Washington has shown that she wants grand opera. Let her build such a home for it, and put herself on a par with her European relatives. He closed with an appeal for the right to produce opera in such a building.

So charmed was Mr. Taft with the lyric sweetness of Mr. McCormack's singing in "Lucia" that he lunched him at the White House and invited the whole Manhattan delegation to that exclusive domain.

On Tuesday "Thais" drew another large and brilliant assemblage, in spite of a counter attraction, a reception at the White House. To Miss Garden and the familiar cast all praise, and especially to Conductor Nicosia, who kept his men down to play-

ing to fit the little pro tem. opera house. For the Wednesday matinée, Italian "Traviata" held the attention of a packed house. Tetrazzini had a bad cough which helped the realism of her presentation, for she doesn't really look the part. Sammarco's heaven-sent voice and his ease of style were a revelation to his hearers.

Wednesday evening saw another Masse-net night. A good-sized audience, including Mr. Taft, heard and saw Garden in "The Juggler," with Dufranne as Boniface.

Opera comique, "Hoffmann's Tales," was the bill for Thursday night. An indisposed Cavalieri, and an announcement that little Trentini would sing Giulietta in her stead, as well as Olympia and Antonia, brought back to the box office only \$7.50 in tickets, immediately sold again. Trentini threw herself into the breach capably, and the doll's part gave her a chance to show Washington what she could do in her own little line.

Friday's offering, which closed this miniature season, was the double bill, "The Daughter of the Regiment," with Tetrazzini, Gilbert and McCormack, and "I Pagliacci," in the hands of Walter-Villa, Zerola, Sammarco and as competent a support as could be formed, with "La Bohème" being given in the New York house. It proved the greatest attraction of the week, hundreds being turned away. Tetrazzini visited Mr. Taft in the afternoon and conversed with him in Spanish. At his request she sang the Polonaise from "Mignon" as an "extra." In the scene of the music lesson she requested that the interpolated selection be chosen by the first lady of the land, and Mrs. Taft suggested "The Carnival of Venice," with variations. This Tetrazzini gave with many bows toward the Presidential box.

W. H.

Tollefson Trio in Tonkünstler Concert

At the concert given on Tuesday, January 18, by the Tonkünstler Society, in Assembly Hall, New York, two out of the three numbers on the program were excellently performed by the members of the Tollefson Trio, the first being Schuett's Suite for Violin and Piano, op. 44; the other, Saint-Saëns's Trio in F Major.

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MARIA GAY GIVES THE EXCLUSIVE AUDIENCES AT THE BOSTON OPERA HOUSE

A NEW SENSATION in a TREMENDOUSLY DRAMATIC PORTRAYAL of the TITLE ROLE in "CARMEN"

The CLIMAX of the SEASON, December 22, 1909. REPETITIONS December 25, 27 and 31, EQUIALLY SUCCESSFUL
MME. GAY accompanies BOSTON OPERA COMPANY on tour

MME. GAY CONTINUES her TRIUMPHS DURING TOUR of Boston Opera Company in "CARMEN" and "AIDA." She will probably return to America next season and sing the part of "Orphee" in Gluck's ancient opera.

By PHILIP HALE.

The Carmen of opera was long ago accepted as a creature of flesh and blood. Mme. Gay, a Spaniard, may have academic theories concerning the gypsy, but she plays the part as though she had lived it.

Her Carmen is not modeled on that of any other. It is conspicuous by its originality in realism. Perhaps here and there a genteel person may cry out, "Fie!" and call for an ounce of civet. But Carmen never was a refined person. Had she been one, Don Jose would not have yielded to temptation.

The Carmen of Mme. Gay is frankly sensual. She is coarse after the manner of women of her tribe, but her coarseness is that of nature, not of civilization. She is not a gutter siren; she is something more than the belle of a tobacco factory. Her fascination is in her passionate intensity, her animal force.

She has the perfume of a savage beast, and this odor has called the philosopher from his study and the statesman from his cabinet. To work on the stage this century-old and all-compelling spell without exciting the disgust that all reasoning creatures have when they are cool and reasonable, sitting comfortably in parlor, office or library, or at a safe distance from the footlights, is a triumph of art. Mme. Gay triumphed.

The realism of her performance did not consist in any one detail of business, in management of hair, in entrance with scratched and bleeding arm, in her munching fruit, in an attempt to draw a knife. Nor was her realism that which falls flat and dull unless there be the illusion of wit. The realism was continuous; it was in both the physical portrayal and the psychological revelation.

The word "authority" has been abused of late in art, yet it is, after all, the word to define the commanding force of her action. There was no questioning the truth of this portrayal. There was Carmen throwing herself at captain, petty officer, bullfighter. And it was clear to every one in the audience why no man escaped her.

The face of Mme. Gay is that of a Carmen. Whether it be the face of sensual appeal, or tragic mask, as when the cards told her of approaching death, as when she saw her doom in the strained visage of the discarded deserter. The voice is that of Carmen, a rich contralto with tones of rare beauty, irresistible in amorous appeal, terrible in hate and despair.

This voice was used with vocal art to express all shades of dramatic expression. The tones were colored according to the emotion. The melodic lines were observed, but for the purpose of the greater rhetorical effect, and in passages of declamation, there was the due emphasis, the exact accentuation. Her body of generous proportions was rhythmic in the dance and in moments of amorous appeal, and her own rhythmic feeling was in accord with that of the composer.

This impersonation, composed most carefully, worked out in amazing detail, was vitalized so that every movement, every gesture, every mental whim and caprice, seemed at the time natural and inevitable. No wonder then that this apparition on the stage of the Boston Opera House excited the wonder of the audience; that it moved and thrilled the hardened opera goer; that the impersonation will long cling to the memory; that it will be impossible to think in the future of Carmen without remembering Maria Gay.—*Boston Herald*, Dec. 23, 1909.

Miss Gay's singing of the part was very good, far beyond what we have recently been accustomed to. She was true in intonation even amid gymnastics that would have made a Jeffries gasp for breath. Granting her conception of the part, and we must confess that she carried it through with consistency and intelligence, but we believe that if she would read Prosper Merimee's novel she would tone down the interpretation of the role somewhat.

Nevertheless the public accepted the version with avidity, and it was a memorable audience. Every part of the house was packed and the enthusiasm was continuous. It was one of the popular triumphs of a remarkable season, and it was most interesting to study this new and realistic conception of an old part. Even if we did not agree with every point we must award to Miss Gay the tribute due to very great powers.

Speaking from the standpoint of musical construction, the quintet of the smugglers in the second act is the best part of the opera. But it requires excellent ensemble to make its sparkling musical champagne effervesce properly. On this occasion the singers were well balanced and the ensemble was most commendable.

In this act Miss. Gay's portrayal of Carmen was well conceived. It is as well to remember that Carmen does not lightly take up Don Jose and lightly put him by. She admires him and is drawn to him, but she finds her "Grande Passion" afterward in Escamillo, and this first awakening of absolute Love causes her to brave the death that she knows will result. It is not enough to picture Carmen as a coquette; she is that, but something more also.

All in all then "Carmen" was the most notable performance given at the opera thus far. It was far beyond what we had deemed possible to achieve with it on the stage of any Boston theater. In some respects it might serve as a model for European theaters of the first rank.—*Boston Advertiser*, Dec. 23, 1909.

BOSTON OPERA HOUSE—"Carmen," opera in four acts, by Bizet. First performance at this theater. The cast:

Carmen	Maria Gay
Michaela	Lidia Lipkowska
Frasquita	Matilde Lewicka
Mercedes	Bettina Freeman
Don Jose	Florencio Constantino
Escamillo	George Baklanoff
El Dancairo	C. Stroesco
El Remendado	Ernesto Giaccone
Zuniga	Francis Archambault
Morales	Attilio Pulcini
Conductor, Conti.	

Conductor, Conti.

At the opera last night Boston beheld what manner of woman Maria Gay's Boston version of Carmen is.

The largest and most brilliant audience since the opening of the theater gazed, more than it listened, at a brazen hussy, who by turns was pert, bold, picturesque, wanton and stolid; coarse in merriment as in passion, not with sufficient distinction to be malignant, but just devilish; often brutal and always common.

The vividness of realism in the impersonation of this singing-actress was to some the source of obvious and unfeigned distress. Those seeking the subtle blandishments of the capricious, genteel and suavely coquette of ultra-sophistication, as was the Calve of her later years in the part, had abundant reason to be grieved.

On the contrary, to others, who may have casually vivisected with knife or microscope the true nature and primal motives of this creature, as Maria Gay has apparently done, with the trenchant insight of an analyst, the evening brought vigorous enlightenment upon a type of character which has masqueraded as a woman since the world began.

DEPENDS ON VIEWPOINT.

Credence or repudiation of this Carmen depends upon the point of view. The commonness, the coarseness, the vulgarity with which Miss Gay gorges the part, was unquestionably to many the most obvious and engrossing thing about her performance.

To well-bred people, such manners in a young woman in the presence of strange men, were indeed deplorable, and in the moments of Carmen's rudest impoliteness, indisputably shocking. They were meant to be.

They are but the external signs of the curiosities, the depth, the universality, the bitter frankness, the sardonic candor, the scathing satire of Miss Gay's conception of the part.

The true Carmen has not been confined to any clime, social condition or epoch of time. She began to find Don Jose an amiable victim long before Maria Gay, Calve, Minnie Hauk or Mme. Galli-Marie, the creator of the role, had impersonated her on any stage, or Prosper Merimee's story had provoked the drama. The Jews of Gaza in Palestine once knew her as Delilah, and one of Don Jose's illustrious forbears as Samson, who, for the spite of her memory, pulled down a temple upon his own head and others.

With Egypt and the Mediterranean as a stage, Mark Antony played Jose for her amusement and his own ruin. She continues to flourish. Because she is not a queen couched in oriental luxury, and is instead a poor cigarette girl, turned gypsy, this Spanish Carmen is possessed of a power, none the less deadly.

CAUSE OF CARMEN'S POWER.

In any event, this player makes the sheer and brutal domination of the magnetic animalism of sex the fundamental principle of her Carmen's power. It runs rampant through her performance. Its untrammeled freedom is her character's highest pleasure.

It asserts itself the instant she crosses the bridge and banters with the soldiers at her first entrance. It fires her with daring and abandon as she coquettes with Jose, not in

coy invitation, but in open challenge to long remain his own master.

Although steeped in the knowledge of life she is almost naive in her absorption in self. The same brazen, self-sufficient, self-centered, self-conscious power over men reappears with unfailing readiness in every passing mood of the moment, until Jose threatens to kill, and then she quails, for she is a coward.

This Carmen nonchalantly assumes it her prerogative to amuse herself with every passerby, whether by scoffing at him, by compelling his protestations of love or by insulting him, whichever may prove the more diverting for the time.

She plays Don Jose to a standstill in plotting her escape from captivity. She dances in the tavern with the exultation of sense which fills every selfish woman at the first flattery of a man, and last night it was to the clicking rhythm of her own castanets, and not to those in the orchestra.

When the laggard Jose's conscience is troubled by duty at the trumpet call of his troops, she does not raise a fine storm of protest or censure. The but slightly perturbed fling of his helmet and sword upon the floor, the lolling, swaggering walk and the shrug of her shoulders show how keenly she knows he is powerless, and how little, perhaps, it amounts to, save but for the pleasure of knowing that he is hers.

She is flattered by the "Flower" song—last night with good reason—and caresses Jose's head.

AKIN TO THE VAMPIRE.

In the scene with her cards, in the smugglers' retreat, Miss Gay missed the sullen absorption which broods over her as she reads her fortune. Carmen is deeply superstitious. The most convincing indication of it was the bodeful, somber color of her voice as she read the cards, portent of death.

The fact that Michaela loves Jose at the finale of act 3 does not particularly disturb her.

Like champagne in her veins is the ecstasy in knowing that although the toroador is the latest moth in the flame, she still holds Don Jose's heart in her hand. His suffering is an elixir upon which she thrives. Michaela's tidings that Jose's mother is dead but adds zest to the game.

This Carmen is not altogether alien to the vampire. She feeds upon human blood and exults in it. The only disturbing element to her glee as the act closes is that Jose gives signs of breaking his bonds.

The thought of a victim resisting her power is maddening, and she fights with the frenzy of an infuriated animal. However, she is still a woman, for Miss Gay makes her sob under Jose's menace as the curtain falls.

It always seems a curious thing in act 4 that Carmen should not have followed her toroador lover to watch the fight rather than await Jose outside the amphitheater to satisfy the demands of the drama.

In the scenes with the sullenly malignant Jose admirably done by Mr. Constantino. Miss Gay makes her Carmen merely a hot-blooded, vulgar creature, strident in voice, coarse in action, outraged at being bothered by this man.

SINGS AS SHE ACTS.

Singing could not be more consistent with a portraiture than was Miss Gay's. Her Carmen is neither beautiful, subtle nor amenable to law. It is riot in bad blood personified.

Miss Gay's voice in the part is coarse of quality, ungoverned in phrase and apparently as much at home off the key as on it. Indeed, such a Carmen would not be squeamish as to pitch or anything else.—*Boston Globe*, Dec. 23, 1909.

Mme. Gay is a Spaniard, too, but her Carmen seemed to need no such racial quickening. In a sense, it is the simplest of Carmens, a Carmen who is a wholly sensual and wholly selfish animal, a woman of tavern and cigarette shop, of smugglers' den and the amphitheater seats, naked and properly unashamed. Mer-

ime hints that his Carmen, or at the least the Carmen of his Jose's visions was an exotic creature of strange, subtle and perverse fascinations. It was this spell in her that made Jose an enthralled and desperate man. Perhaps something of this Carmen has passed into Bizet's music, if not into the drama that it clothes. A few singing actresses, like Mme. Fremstad, have even tried to suggest it. Mme. Gay was content with simpler and more obvious things, and in all of them, she was highly emphatic. She fairly flung herself at Jose in voice and in action in the "Habanera" of the first act. Where others have hinted at the joys of Lillas Pastia's tavern in the ensuing "Sevillana," she was explicit in quality of tone and of gesture. Her vanity over the bull-fighter's approaches in the second act and over Jose's passion were vivid with sensual satisfaction and excitement. Nowhere did she spare ebullient gesture and graphic motion.

Granted the sensual animal, she sustained it without a lapse and with unmistakable thrill to those that saw and heard. It was in the tones of her rich deep voice and in the rather coarse quality of her singing, no less than in her action. It was in her accent of her phrases and in a multitude of salient and ordered details. Vocally as well as graphically, it was complete in its kind. Sensual animals can be perverse, jealous, petulant and raging as this Carmen was in the scene in the mountains. They may turn savage under their soft fur as this Carmen surely did; but they are not apt to deal with fate. The reading of the cards only frightened this Carmen; the sense of doom came upon her did not possess her in the final scene until Jose's knife was at her throat. Again she was less foreboding than frightened. In all else, she was true tigress—she was far too robust and sensually magnificent to be cat—of the Seville slums.—*Boston Transcript*, Dec. 23, 1909.

"Carmen" brought a red letter night to the Boston Opera House. The audience last night was the largest and the most brilliant seen since the opening night. The enthusiasm was also the heartiest. The performance itself was worthy of the splendid crowd and the ebullient enthusiasm.

The Carmen, Maria Gay, made her first appearance here. Naturally, the comparison with Calve was inevitable; and it may be said without hesitation or qualification that this new Carmen would not suffer from any comparison. She is an accomplished actress. She has an extraordinary attractive personality. Everyone in the audience watched her every minute she was on the stage. Indeed, to some she was quite overwhelming. The fascination of her every movement was irresistible. Such prolonged fascination is not without its fatigue.

APPLAUD MISS GAY'S CARMEN.

But Carmens like Maria Gay are not seen more than once or twice in a generation. And enthusiasm such as was seen last night occurs not very often in the course of an ordinary season. It began to accumulate as soon as Miss Gay made her first entrance. At the end of the first act it burst into applause and acclamations. There was a genuine chorus of admiration. Men shouted without restraint. Women rose in the boxes. The enthusiasm was intensely exciting. It was the same after the second act, and again after the third. Gay, Constantino, Lipkowska, Baklanoff, and finally Conti, were drawn before the curtain again and again. Mr. Russell might well have been asked to join them; and Mr. Menotti, too. For some of the glory belonged to each one who took part in the production; and there was certainly enough glory to go around.

Though admirable for its musical excellence, this Carmen was remarkable chiefly for its dramatic vigor and verisimilitude. It overflowed with vitality, and perhaps that is why Miss Gay looked not so puffy last night as her pictures made her appear. One cannot perform this sort of Carmen without losing weight. Miss Gay was a living picture in this characterization; also a moving picture. She flitted like a butterfly and flirted like a madcap. Even while coddling Don Jose, she stopped for a moment to kiss the place where Escamillo had bitten her lightly with his teeth on the arm. She played fast and loose with hearts and hats, she strutted around with one of Dan Cupid's chips on her shoulder, she smiled and sang and danced and chaffed and taunted men until their heads began to buzz; and then one of them went mad entirely and stopped her semi-barbaric coquetry for good and all.

No midnight review would do complete justice to this brilliant assumption. Enough to say for the present that Miss Gay triumphed, and that she deserved to triumph.—*Boston Journal*, Dec. 23, 1909.

Miss Gay looked the part she chose to portray, in her plump, firm figure, her facial expression, her gestures, her costumes and her makeup. The character was strongly and absolutely consistent, from the first to the last movement of the drama.

There was much detail to Miss Gay's acting, though it never obscured the main lines of the drawing. Even at the most portentous moment, over the cards, where Bizet has indeed sounded the note of fate, the gypsy was not so much terrified as enraged at the verdict of destiny. It was animal protest against dissolution, and it was quickly forgotten in the succeeding impulse.—*Boston Post*, Dec. 23, 1909.



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MARIA GAY AS "CARMEN"



Dear MUSICAL AMERICA:

It has been called to my attention that not long since you announced the death of Colonel Henry Mapleson, of operatic fame. This was the cause of a number of letters being received by the Colonel, one from a well-known prima donna, who wrote, saying: "As Colonel Mapleson is dead, I shall not require your company to act for me any longer." As the Colonel communicated these facts to a friend of mine, I am in a position to assure you that he is alive and kicking. Undoubtedly, as in the case of Mark Twain, the reports of his death were greatly exaggerated.

* * *

Ernest Hutcheson, on his recent trip to New York, when he gave a lecture-recital on "Elektra," was led, in a company, to talk about musical affairs in general. He remarked how wonderful it is to find a composer who plays the piano like Rachmaninoff—that not since Rubinstein and Liszt has there appeared such a phenomenon.

Apropos of this, Mr. Hutcheson, with some fervor, thanked goodness that so many people play the piano well nowadays. "Think of the young men," he said, "who are growing up to fill the places of those who are passing!" He made the significant point, too, that piano technic now means *tone* from the beginning, as well as *fingertigkeit*.

This fundamental insistence upon tone is a point worth noticing. Whatever music is not, it certainly *should* be tone. If you will take thought you will remember how in the renaissance of any art in the past there came to be an insistence upon the physical value of the art medium, to the eye or the ear. The old Greeks made a tremendous appeal to the eye, to the actual sense of sight, and that, too, without sacrificing spiritual significance, as they conceived it, in accordance with their own religion and mythology. When the Italian primitives and pre-Raphaelites made the beginnings of a new art they were bent on mystical and religious expression, but in a monkish age, when physical beauty was considerably below par. As the art grew, and there came an Angelo, a Raphael, and a Botticelli, there came a fulfilment of physical beauty, which, far from dragging down the spiritual intent of their predecessors, greatly enhanced it. At the same time, the stringed instruments were being brought to perfection, and in the Italian Renaissance stringed music reached a height of physical tonal beauty previously undreamed of. Voices, too, were developed in a similar way. It sufficed an earlier age to sing the Gregorian chants, regardless of vocal beauty, but the increased beauty of the voices, again far from being a detriment to religion, was seized upon as a great medium of appeal by the Christian Church.

So nowadays we are in the midst of a similar tonal renaissance. It would be impossible to estimate the amount of mental energy which has been expended in perfecting the tone of the modern piano and the tone of many instruments in the orchestra, especially in the brass and wood-wind choirs. I feel quite happy over this renewed insistence upon sheer physical beauty—although I confess to a preference for those who, like César Franck and Elgar, use it for celestial ends, over such mere pagans as Debussy and Ravel.

This may sound strange coming from

such a one as I, especially since such a spiritual authority as Coventry Patmore declares that fallen souls forget the heavens from which they fall. Perhaps it is because these greater ones that I name are capable of reminding me of this lost paradise that I am willing to confess a respect for them. Not that I love Debussy and Ravel less, but that I love Elgar and Franck more. There is no questioning the delight of spending one's afternoon like a faun in the wilds of Arcadia; that is indeed perfect bliss—for one who is no more than a faun. But I take to myself the credit of being a somewhat more highly developed individual, requiring more to satisfy the needs of my complex nature.

But my musing leads to a digression. It always was a weakness of mine to dwell in the intangible and the ineffable.

I had meant to say that, although it is very encouraging that such able young pianists are coming up to fill the places which must be resigned by older men, these younger artists are by no means angels as yet, sweet singers though they be. There are several things which these young pianists might do to make themselves more perfect than they are. In the first place, they might let up a bit in their demands upon managers and piano companies and make themselves content with a slightly less great reward in the interests of universal good feeling. Again, they might give a little more attention to the works of American composers. I have not yet heard of any pianist playing that new and extraordinary set of variations by Arne Oldberg. Pianists are sure to become interested in these sooner or later, and the same composer's piano concerto is still awaiting performance. Finally, the coming generation of pianists would do well to strive as earnestly to do their best before Western audiences while on tour as they do in New York and Boston, where the question of press notices is a more ticklish one. There be sinners in high places in this respect.

* * *

Quite recently I repeated for your benefit some pertinent words of Charles Henry Meltzer on musical criticism. Do not be alarmed; I am not going to talk about musical criticism this time. I was just wondering if the publishers of the New York *American* appreciate the value of Mr. Meltzer's work, which has undoubtedly carried the *American* into a great many homes where it was unknown before. His style is always interesting, his subject matter worth while, his judgments sane. I never pick up his articles without becoming interested in them, and I can vouch for a similar interest on the part of many others.

* * *

It is some time since I have given you the latest news about music and crime. You will remember that that is one of my pet subjects. I have two interesting instances to give you which have come to my notice recently. The first of these is the achievement of a flute player in Vienna, while managing to play the flute with one hand, cut a hole in the floor of his lodgings and let himself down into a pawnshop below, where he found and took off with him some ten thousand dollars' worth of rings, brooches and earrings. He managed his false alibi with much skill, and all his landlady could tell the police was that he had been playing his flute in his room all day.

A wholly antithetical circumstance is that of a Swiss burglar, who entered a villa near Lucerne which was closed for the Winter, and collected much valuable property. He was about to depart with his booty when he saw a piano, and he could not resist the temptation of playing upon the instrument. His inspiration carried him to greater and greater heights, until finally the police, hearing the music, came and carried him somewhere else, inspiration and all.

You ask me what I deduce from these opposite examples? Nothing of great psychological import. Simply that the music of the first man must, I feel assured, be regarded as a prostitution of the art, while the second example is an obvious instance of the uplifting and regenerating power of music.

* * *

A new and rather amusing incident about Wagner came to my attention recently. Once, when Wagner was in Paris making attempts to conquer it which did not bear fruit until many years later, he played some of "Die Götterdämmerung" for the poet

Baudelaire. Baudelaire is known as one of the earliest champions of Wagner in France, and belonged to a cult not wholly free from symbolistic fads. Wagner began his playing clad in a blue dressing-gown. This he changed after a while for a yellow one, and at last for one of a bright green. Baudelaire expressed sincere admiration for the music, but the natural trend of mind of a Frenchman of his cult led him to add, somewhat diffidently, that he would like to ask a question. Permission granted, he wanted to know whether the change of color in the dressing-gowns symbolized anything in the music. Such a thing might not have seemed like the straining of a point to a Frenchman, but to Wagner the question sounded rather odd. He thought at first that Baudelaire was poking fun at him, but when he was persuaded that this was not the case, he explained laughingly that playing so warmed him up that he had to have a change of gowns from heavier to lighter ready to hand. The colors were a mere matter of chance.

Was it not a Frenchman of Baudelaire's time who invented, either on paper or in actuality, an organ which by a manipulation of the keyboard caused, by means of tubes, the dropping of various cordials on the tongue of the performer, by means of which device he played himself symphonies in taste? These Frenchmen are queer chaps!

* * *

I would like to know the means whereby Max Smith, the critic of the *New York Press*, arrives at his judgments and conclusions. There is a curious hit-or-miss quality about them. He has a way of hitting the nail very squarely on the head at one moment, and going extremely wide of it the next.

He recently repeated something which Conductor Mahler of the Philharmonic said to a representative of the *Press*. Mr. Mahler had been asked whether music by American composers would play any part in the Philharmonic's presentation of novelties, and he replied:

"Music is international. It is a matter of indifference to me who has written the notes of a melody, if the melody itself is of musical value. Whether the composer is Chinese, American or French is unimportant. It is the music itself we must consider. I am not fully acquainted with the music of your country, but should there be found compositions by Americans worthy of the standard the Philharmonic Society will try to establish, they certainly will be given as much attention as the works of European composers."

Mr. Smith comments upon this by saying that "Mr. Mahler is to be congratulated for daring to express his opinion about American music in plain terms." I cannot for the life of me find anything daring in Mr. Mahler's expression. There seems to be nothing in it which would not be upheld by any ardent advocate of the art of composition in America. But I note with amusement that phrase of Mr. Mahler's speech, "should there be found compositions in America?" "Should there be found?" That is delicious! I am wondering if the Philharmonic Society has an agent out searching for such worthy American works. I hope so; but I wish I could believe it.

Your MEPHISTO.

TO RIVAL NEW YORK OPERA

Director Neumann Hopes to Give Berlin World's Best Productions

BERLIN, Jan. 15.—It will be the ambition of Angelo Neumann, who has just been engaged at a \$15,000 yearly salary as director of Berlin's new opera house, to provide the city with opera productions that will rival, if not excel, the best that New York can boast. The building of the new opera house, for which \$3,000,000 capital has been provided, will begin in April.

Director Neumann is now seventy-five years old. He has long and successfully managed the opera house at Prague, where his golden jubilee as a musician will be celebrated this year. He is also the man who was first to spread the love of Wagnerian operas throughout Europe, and it is expected that he will make Wagner the ruling spirit at the new opera house. Italian and French opera will not be neglected, however.

The new opera house is expected to be ready for service in two years.

MUSIC THUNDERSTORM DURING A BLIZZARD

Two Beethoven Symphonies Comprise Program of New York Philharmonic Concert

Thanks to Gustav Mahler and his Philharmonic Orchestra, those few faithful who had the courage to brave last Friday's blizzard were enabled for an hour to forget their wintry plight and to enjoy some very realistic representations of the delights of Summer and vacation time. Some of the more timid may even have winced a trifle at a big thunderstorm which for some five minutes shook the rafters of Carnegie Hall, and one or two were even seen instinctively to stop their ears. The majority, however, thoroughly enjoyed the thrill without having to fear the danger, and rewarded the conductor with applause that almost rivalled the orchestral hubbub. The occasion of this simultaneous manifestation of the opposing seasons marked the third concert of the Beethoven series, and the offerings consisted merely of two symphonies, the "Pastoral" and the C Minor.

The "Pastoral" has been rather unfeelingly slighted during these last few years, being served up principally for such festal occasions as "Beethoven cycles," under which circumstances it could not very well escape notice. Whether or not we feel inclined to admit, with Grove, that it is the "greatest piece of program music ever written," there is no denying that it is the best of the even numbered symphonies, all of which are inferior to the odd-numbered ones. Nevertheless, the sixth possesses elements of popularity which the others lack, and there is absolutely no reason why, as performed by Mr. Mahler, it should not become one of the fixtures of the Philharmonic's répertoire.

Poetry and vigor are the two factors which enter most largely into Mr. Mahler's conception of the work. His rendering of the first movement and of the scene by the brook fairly exhaled the fragrance and the infinite charm of the sylvan landscape. The dance of the peasants was replete with rude humor, and the comic bassoon episode, with its insistent tonic, dominant and octave reiteration, went for its full value of ludicrous effectiveness. The storm was, as has just been said, fairly overwhelming in its admirable realism without ever degenerating into mere noise.

In no other of Beethoven's symphonies is the superlative grace and elegance of the melodic curves more pronounced. The conductor's reading did them full justice in every instance. The second movement was taken somewhat slower, perhaps, than has generally been the custom, but with an added loveliness to the delicious undulations of rhythm and melody. From the standpoint of sheer virtuosity this orchestra at present bids fair to outdistance all its competitors. Its execution in this symphony was the climax of its achievements so far this season.

As the second and final number Mr. Mahler repeated his superb rendering of the C Minor.

H. F. P.

HEARD IN JOINT RECITAL

Edwin Grasse and Rosine Morris Delight Baltimore Audience

BALTIMORE, Jan. 17.—Edwin Grasse, the blind violinist, and Rosine Morris, pianist, were heard in a joint recital at the Peabody Conservatory Friday afternoon. Both artists were given the hearty applause of the large and highly enthusiastic audience.

Mr. Grasse gave a beautiful rendition of the Bach Sonata in E Major, two numbers from Brahms and three of his own compositions. George Falkenstein was the accompanist. Miss Morris played a group of Chopin numbers and selections from Paderewski, Joseffy, Zanella and Liszt. Miss Morris was formerly instructor at the Peabody and recently returned to Baltimore from her home in Missouri. She has joined one of Ernest Hutcheson's post-graduate classes, and will devote herself to study and concert work.

W. J. R.



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SLEZAK'S DEBUT IN WAGNERIAN OPERA

His Performance of "Tannhäuser" at Metropolitan a Distinguished Achievement

Each succeeding appearance on the stage of the Metropolitan Opera House of Leo Slezak deepens admiration of his art, both as singer and actor. As a representative of Italian opera, in the rôles of *Otello*, *Manrico* and *Rhadames*, he has proved his great worth in no mistakable manner, but it remained for last Monday night, at the Metropolitan, to prove how potent an exponent German opera possesses through his splendid abilities. Tenors who can interpret Wagnerian rôles with such imaginative insight, such loving comprehension, such fidelity to high dramatic ideals and at the same time such originality in the conception and execution of details as were revealed in Mr. Slezak's impersonation of *Tannhäuser* Monday evening are discovered but a few times in a generation, and their appearance is an event of high importance and an occasion for warm congratulation. It was the first time that Mr. Slezak had appeared in New York in one of the Wagnerian rôles which gained him renown in Vienna, and he made it an event of great significance indeed. It is to be hoped that it presages many further revelations of his genius in the same direction.

Mr. Slezak's intelligent study of "Tannhäuser" was reflected in his poetic delivery of every phrase. In his singing, particularly of his high notes, he brought to the rôle a richness and warmth of tone not often heard, and his entire performance was characterized by refreshing clarity of enunciation and phrasing. In nobility and dignity of aspect, the knightly minstrel has seldom been so perfectly realized, and it is difficult to remember when the character has been given the advantage of such masterly and beautiful acting.

Mr. Slezak's performance aroused one of the largest audiences of the season to a storm of approval. After the first act there were half a dozen recalls, and after the tournament scene in the Wartburg there were cheers and "bravos" and so many recalls that it was difficult to keep count. Mme. Fremstad, the same admirable *Venus* as ever, and Mme. Gadski, who gave even more than her usual beauty of voice and action to *Elizabeth*, shared in the honors of the evening, as did also Clarence Whithill, an excellent *Wolfgram*, and Allen Hinckley, an impressive *Landgrave*. Mr. Hertz conducted with his wonted spirit and expressiveness.

Mme. Nordica's inability because of illness to sing *Marguerite* in "Faust" at the Metropolitan's production of that opera Friday evening, January 14, gave opportunity to Jane Noria to demonstrate her talent in the rôle for the first time in New York. Mme. Noria made a highly pleasing German maiden, acting with charm and intelligence, and making excellent employment of her colorful voice. Dinh Gilly, as *Valentin*, sang with opulence and resonance of tone, and others in the cast were Carl Jörn, who was out of voice as *Faust*; Mlle. Maubourg, as *Siebel*, and M. Didur as *Mephistopheles*.

Concert of the Margulies Trio

The Margulies Trio gave their second concert of the season at Mendelssohn Hall last Tuesday night, and proved beyond a peradventure that they can contend successfully with the Kneisels when it becomes a question of a rainy visitation. Such weather as prevailed on this occasion naturally works havoc with the size of the audience, but is quite powerless to diminish the enthusiasm which such splendid work as that of Miss Margulies and Messrs. Lichtenberg and Schultz invariably inspires in their hearers. There was an excellent program of three numbers: Beethoven's E Flat Trio, op. 70; Brahms's Trio in B Major, op. 8, and, most interesting of all, Chopin's last published composition, the cello sonata in G minor, op. 65.

The Chopin work is very seldom heard, chiefly, no doubt, for the reason that few are aware of its existence. Yet from consideration of the intrinsic value of the composition this neglect is shameful. The first movement displays Chopin's inventive genius in some of its highest flights, the scherzo is enchanting and the largo is one of the most meltingly beautiful melodies of the nocturne type that he ever conceived. The final allegro shows somewhat of a falling off, and is less interesting than the preceding sections. Throughout the sonata the piano part is as rich, varied and

Olive Fremstad's *Tosca* was repeated Wednesday evening, January 12. Her embodiment of the Sardou-Puccini heroine shows constant improvement. Riccardo Martin, as *Cavaradossa*, and Pasquale Amato as *Scarpia* performed with their customary force and distinction.

"Cavalleria Rusticana" and "I Pagliacci" formed the bill of Thursday evening, Mme. Destinn and Mr. Martin carrying off high honors in the former and Mr. Caruso, Mr. Amato and Miss Alten in the latter. The house was packed.

There was a new *Figaro* in "Il Barbiere di Seviglia" at the matinée Saturday, January 15, in John Forsell, who gave a spirited



Photo Copyright, Mishkin Studio.
LEO SLEZAK AS "RHADAMES"

account of himself. Mme. de Pasquali, as *Rosina*; Bonci, as *Almaviva*; De Segurola, as *Basilio*, and Pini-Corsi, as *Bartolo*, repeated capital impersonations. A new *Amonasro* in "Aida" was the novelty Saturday evening, Dinh Gilly singing the rôle in a manner to command admiration. Mme. Flahaut was *Amneris*, and Mr. Slezak and Mme. Destinn were *Rhadames* and *Aida*, both giving splendid performances.

A special benefit performance of Massenet's "Manon," with Miss Farrar and Messrs. Clement, Scotti and de Segurola, was given Tuesday evening, January 18, for the benefit of the French Hospital. Mr. Scotti was heard as *Lescaut* for the first time this season, and gave much pleasure, as did also the other principals.

highly colored as only Chopin could make it, and, though the 'cellist is not always treated with such boundless liberality, his opportunities for self distinction are many and beautiful.

Both Miss Margulies and Mr. Schultz played the work with sympathetic insight and emotional intensity, and both made the most of Chopin's sensuously lovely coloring.

The Beethoven trio which opened the concert is not characterized by any essentially deep or esoteric significance. It has rhythmic charm and melodic grace in its first three divisions, and was done with careful regard for pleasing qualities. The Brahms work is the first of that master's contributions to chamber music. It underwent revision during the last years of its creator's life, one of its themes being discarded on account of a too close resemblance to Schubert's "Am Meer," and a new development of the finale being substituted for the old. Most of the trio is notable for a beauty and simplicity of melody rare in this composer. The themes of the first division are folksong, like in character, and the trio of the scherzo is a charming invention. The adagio, like most of Brahms's slow movements, is tiresome and lacking in true warmth. The excellent presentation aroused much applause.

H. F. P.

PHILADELPHIA HEARS MAHLER ORCHESTRA

Familiar Numbers on New York Philharmonic Program—Operatic Events

PHILADELPHIA, Jan. 18.—Last evening, at the Academy of Music, the Philharmonic Society of New York, under the direction of Gustav Mahler, gave its first concert in Philadelphia. In order to permit the playing ability of the Philharmonic to be judged purely on its intrinsic merits, there was no soloist. The program was especially prepared for the occasion, and the compositions selected were familiar to patrons of concerts of the character which the New York Orchestra gave. It was as follows: Symphony No. 5, C Minor, Beethoven; Overture, "The Bartered Bride," Smetana; "Till Eulenspiegel," R. Strauss; Prelude, "Die Meistersinger," Wagner.

The week at the Philadelphia Opera House opened with this evening's performance of Offenbach's "Tales of Hoffman," the second this season, the cast this time having Lina Cavalieri, as *Giulietta*, her first appearance here in this part.

One of the novelties of the opera season was offered by the Metropolitan Company, at the Academy of Music, last evening, in the presentation of Albert Lortzing's opera comique "Czar und Zimmermann." The work is essentially a baritone opera, and its performance here marked the first appearance in Philadelphia of the Swedish baritone, John Forsell, who sang well in the part of *Peter the Great*. The important female rôle, that of the niece of the burgomaster, was capably interpreted by Bella Alten.

The seventh popular concert of the Philadelphia Orchestra was given at the Academy of Music this week, with Marie Zeckwer, soprano, as soloist. The orchestral numbers were three movements from Haydn's Symphony in G Major; overture, "La Muette de Portici," Auber; Barcarolle and "Marche Slave," Tschaikowsky; Hungarian Rhapsody, No. 1, Liszt. Miss Zeckwer sang an aria from "Der Freischütz," Weber. She scored another triumph, and was most flattering received.

Isabel Buchanan, soprano, was one of the soloists at a concert given by the Woodman Choral Club, of eighty women's voices, in the music hall of the Brooklyn Academy of Music, this evening.

The Manuscript Music Society of Philadelphia met at the Orpheus Club Rooms this week. The program included original compositions by Mr. Deuty, Mr. Cauffman, Mr. Crozier, Mrs. Swift, Mr. Aldrich, Mrs. Powers, Mr. Foote and Mr. Lang.

Agnes Thomas Neely, a well-known soprano of this city, has returned from a two weeks' stay in New York, where she sang at a lecture by William Nelsen Burritt on "The Juggler of Notre Dame," and gave a musical matinée at the Woman's Art Club, as well as appearing at several private recitals.

S. E. E.

Sammarco at Bagby Musicale

Mario Sammarco, the famous baritone of the Manhattan Opera Company, met with splendid success this week Monday at the Bagby musicale at the Waldorf-Astoria. He sang an aria from "Le Roi de Lahore," by Massenet, and was forced to respond to an encore, singing "L'Ultima Canzona," by Tosti. Later he sang Perogese's beautiful "Nina" with exquisite sentiment and a "Notturno Veneziano," new to this country, by Baldi Zenoni, a young Italian composer well known in London, where he has been répétiteur for several seasons at Covent Garden. This pleased the audience greatly. The program was concluded with a duet from "Les Pecheurs de Perles," by Messrs. Sammarco and McCormack.

Russian 'Cellist Plays Before the Rubinstein Club

Joseph Malkin, the Russian 'cellist, was the soloist at the last Rubinstein Club concert, in the Waldorf-Astoria, achieving a great success with his remarkable playing. He performed the Servais Fantasie, the Chopin Nocturne in E Flat and Popper's "Filieuse" and Hungarian Rhapsody.

Young Kotlarsky Again Distinguishes Himself in New York Recitals

Some notable work was again accomplished by Sammy Kotlarsky and the members of Herwegh von Ende's violin choir and Bach class on the occasions of the second and third of their series of New York recitals, held on January 7 and 15 respectively. Bach, Paganini, Schubert, Wagner,

Spoehr, Saint-Saëns and Moszkowski were the chief composers represented at both recitals. Master Kotlarsky distinguished himself particularly in such a technically exacting work as the Paganini concerto with Wilhelmj's cadenza, and the feat was rewarded by most enthusiastic applause. Together with Miss Evans and J. Frank Rice, he also gave the first movement of Moszkowski's suite for two violins and piano with splendid results. One of the features of the recital was the performance of the introduction to the third act of "Lohengrin" by the violin choir.

At the January 15 recital the young artist played Bach's concerto for two violins together with S. Ollstein. Of surpassing beauty was also the lovely B Minor Concerto of Saint-Saëns, which the player invested with a wealth of poetic expression and tonal beauty. The Bach class rendered two movements of Bach's second sonata and the violin choir gave a scene from the first act of "Lohengrin."

ST. CECILIA CLUB AT WALDORF

Victor Harris Directs Organization in First Private Concert of Season

The St. Cecilia Club, a women's chorus of 100 voices, which numbers among its members some of the prominent musical society women of New York, and which has a distinguished list of patronesses, gave, under the direction of Victor Harris, the first private concert of its fourth season, at the Waldorf-Astoria, on Tuesday evening, January 18. The program was as follows:

Schubert, "The Lord Is My Shepherd"; Cadman, Chinese Flower Fête, and Indian Mountain Song; Neyn, "The Rosary"; Delibes, "Les Noces"; Massenet, Meditation from "Thaïs"; Herbert, Serenade; Fox, Song of a Shepherd; Harris, "Absent"; Barch, "Roses"; Thulie, "Rosenlied"; Rogers, "Song of the Gloaming"; Somerville, "Music, When Soft Voices Die" and "Windy Nights"; Chopin, Nocturne; Popper, "Harlequin"; Warner, "The Sweet Little Girl."

The assisting artist was Horace Britt, cellist.

Concert for Educational Alliance

At a concert given last Sunday by the Educational Alliance at the Hotel Gotham, the soloists were Sophie Traubman, who sang numbers from "Tannhäuser" and "Carmen"; Matja von Niessen Stone, who gave Strauss's "Zueignung"; Maurice Nietke, violinist, and Dr. J. Mendelsohn, who accompanied with great skill and also performed Mendelsohn's "Rondo Capriccioso" with much beauty.

E. J. Biedermann's Compositions Heard

A program of the compositions of Dr. Edward J. Biedermann was given at the hall of the International Conservatory of Music, on Lexington avenue, New York, Wednesday evening, January 12. Songs, piano works, vocal duets and anthems made up the program. A "Cradle Song," for soprano, and an anthem, "Abide with Me," were of especial interest.

Berlin Season for Dalmorès

Charles Dalmorès, the French tenor of the Manhattan Opera House, has just contracted to sing during May at the Royal Opera in Berlin. He will sing in French, German and Italian as *Lohengrin*, *Don José*, *Samson* and *Rhadames*, and in other rôles.

Opera Singers at Private Musicale

Mme. Gadski, of the Metropolitan Opera; Mme. Tetrazzini, John McCormack and Charles Gilbert, of the Manhattan, were the artists at a private musicale given by Mrs. Frederic Courtland Penfield at her home, No. 787 Fifth avenue, New York, on Tuesday afternoon, January 18.

MME. NORDICA AS "ELSA"

The mere mention of Mme. Nordica's name conjures up the idea of exquisite perfection of vocal and dramatic artistry combined with the highest degree of personal charm and magnetism. It would be little short of impertinence to relate the story of her ascendancy to the highest summits of vocal achievement, as her name has long since become a household word to all who profess even a desultory interest in opera or concert. Mme. Nordica is shown in this week's pictorial supplement in the rôle of *Elsa*, in Wagner's "Lohengrin." Her other operatic impersonations, however, fairly defy enumeration, and extend alike into the domain of coloratura and dramatic song. Mme. Nordica was one of the first Americans to appear upon the stage of Wagner's own theater in Bayreuth. Her greatest achievements are generally admitted to be in the works of this master, and she has few peers in the stupendous parts of *Isolde* and *Brünnhilde*.

Maud Allan Is Here with Still Another Version of *Salomé* Dance

She Began Her Career with the Intention of Becoming a Concert Pianist

The various versions of the *Salomé* dance are not yet exhausted, and Maud Allan is here to prove it. Shortly after her arrival here on the *Lusitania* she gave out her own ideas of the various things that *Salomé* ought really to do, and they differed most widely from the versions that have been in vogue ever since the first appearance of the Strauss opera at the Metropolitan. *Salomé* is, of course, not Miss Allan's only terpsichorean interpretation, and she is anxious to have it understood that she considers her *pièce de résistance* Chopin's funeral march.

Her own idea of the proper way to dance the daughter of *Herod* is, according to her own statement, widely different from that of Wilde, being based rather on Scriptural verse. *Salomé*, she thinks, is not a sinful woman, but a simple girl, who professes implicit obedience to her mother's commands, and dances willingly when requested to do so without realizing what will be the dread consequences of her action. As she dances her imagination becomes fired and after delighting the king with the sight of her graceful evolutions she dances out into the garden to her handmaids. Only when the severed head is brought to her does she realize the enormity of the crime, and in the agony of remorse she pleads with the head for forgiveness. She begs to be shown the new religion, and in despair offers her brow, her lips, and, finally, her whole body to kiss. Suddenly she sees the face lighted with divine fire and the eyes apparently promising forgiveness, and with a cry she falls dead.

Miss Allan has not been here in twelve years. She was born in Toronto, but received her education in California. When she left here for Europe it was not to dance or to study dancing, she said. She made the journey to study and become a pianist, with the hope of playing in concert; but music suggested to her only the dance, and finding the public liked her dancing she abandoned her plan of becoming a pianist. She made her first appearance in Boston January 19, and the next night at Carnegie Hall.

Miss Allan is tall and slim. When she begins to speak of her art she becomes very animated.

"My dancing is the result of what music makes me feel," she said to a daily newspaper reporter. "Music brings out all the good that is in one. It seems strange, but for my Greek dances I have never gone to Greece for ideas or costumes. Ancient Greece, its dances and its culture is gone, and to study these one must now go to Berlin, Paris or London."

Her costumes, she said, were of light material, the draping being so arranged as to show every movement in the dance.

"Does your dance suggest the music or the music the dance?" she was asked.

"Oh, dear, the music the dance. With the music I dance, and according to the humor I am in so goes the dance. Therefore, I seldom dance the same. I never practise a dance. It would be useless. I simply go on



MAUD ALLAN

American "Classic Dancer" Who Opens Her Tour This Week in Boston

the stage, give myself up to the music and the dance is the outcome."

"Are you a suffragette?"

She crossed her hands upon her breast and replied, her blue eyes on the ceiling: "No."

"Society women here have taken up the cause of woman's suffrage," she was told.

"Have they? Well, I cannot help it. I am not a suffragette. I am essentially a woman."

With her came Miss Carl Rosa, daughter of the London impresario.

CHICAGO CHORUSES AROUSED

Tribute to Toronto Mendelssohn Choir for New Standard

CHICAGO, Jan. 17.—The far-reaching effects of the visit to Chicago last Winter of the Toronto Mendelssohn Choir are indicated by a tribute Felix Borowski paid to Dr. Vogt's chorus recently in the *Record-Herald*. Writing prophetically of the new year in Chicago, Mr. Borowski attributes the awakening to a new life experienced by the principal choral organizations to the visit of the Toronto society. "The singing of this chorus made it evident that there was something in the constitution of local organizations that could be improved upon.

"It is saying much for the zeal and for the enterprise of the directors of the Chicago choruses that they determined to pursue the course which, in the case of the Toronto organization, had led to such beautiful results of art. It would have been easier, it would also have been more agreeable, to have let things remain as they had remained for many years. But they were not permitted so to remain. Annual examination of the members was insisted upon; voices that were weak, and abilities that were inefficient were removed; a higher standard of execution was set up, and the results have already been made manifest in the admirable interpretations of choral music that have been set forth by the Apollo Musical Club, the Mendelssohn Club and the Musical Art Society."

Boston Choral Union to Give Miscellaneous Program

BOSTON, Jan. 17.—The seventh mid-Winter concert of the People's Choral Union, Frederick W. Wodell, conductor, will be held in Symphony Hall, Sunday, January 23. The society will depart somewhat from its usual custom of giving an oratorio and will present an exceptionally interesting miscellaneous program, containing works of Bach, Mozart, Mendelssohn, Palestrina and others. A selection which will be sung

by the male voices was especially written for and dedicated to the men of the Choral Union by Mr. Wodell. The cantata, "Rose Maiden," by Cowen, will also form a part of the program, the society being assisted by Elleda Perley, soprano; Anna Miller Wood, contralto; Kenneth Bingham, baritone; Herman Shedd, organist; Bertha C. Wright, pianist, and forty players from the Symphony Orchestra.

L.

asked for a larger sum of money than the band, or its financial sponsor, Warren R. Fales, is willing to give. The organization, which is the oldest chartered band in the United States, is now using the name of the "American Band, formerly Reeves," and will continue to style itself thus until an agreement is reached with Mrs. Reeves. When the band was reorganized last September, Bowen R. Church was elected director.

G. F. H.

Buffalo Loses de Zielinski

BUFFALO, Jan. 17.—Jaroslaw de Zielinski, the pianist and lecturer, who is well known in Buffalo musical circles, as well as elsewhere, is leaving on January 23 to make his home in Los Angeles, Cal. Mr. de Zielinski has long been connected, in various capacities, with the New York State Music Teachers' Association, and that organization will lose a valuable worker in his departure. He is a pianist of notable attainments, and has had a wide experience as a teacher.

Carl Flesch has been substituting for Carl Halir in the Halir Quartet's concerts in Germany since Halir's death.

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LAST YEAR'S GREAT SUCCESS WITH THE
BOSTON SYMPHONY

CHICKERING PIANO

MARCUS KELLERMAN AN AMERICAN SUCCESS

Marcus Kellerman, bass-baritone, late a member of the Royal Opera of Berlin, who has been chosen as soloist by Walter Damrosch for the twelve weeks' Spring festival tour of the New York Symphony Orchestra, is another artist who has won recognition and success in Europe, and who, nevertheless, prefers to continue his career in his own country. Before his departure for Europe four years ago Mr. Kellerman made an enviable reputation for himself as a festival, oratorio and concert singer. Mr. Kellerman was born in Cincinnati thirty years ago, and it was in that city that he began his serious studies.

The President of the United States and his brother, Charles P. Taft, took great interest in the young artist, and were instrumental in having him continue his studies in Europe under eminent masters. While in the German capital, studying with Knupper, Mr. von Hulsen, intendant of the Royal Opera, and Richard Strauss heard him sing, and both were so impressed with his voice and splendid stage presence that Mr. Kellerman was immediately engaged to sing leading roles at the Berlin Opera. Mr. Kel-

lerman fully came up to expectations, and even more, judging from the successes he achieved in productions of the "Magic Flute," "Samson and Dalila," "Salomé," "Elektra," and particularly in the Wagnerian operas. His voice is a deep and noble bass-baritone, as well suited to oratorio as to concert and opera, and his splendid musicianship enables him to do justice to the Wagnerian and Strauss roles as well as to the songs of Schumann, Schubert, Brahms and Wolf.

Mr. Kellerman has filled many important engagements in this, his first, season, since his return, singing with many of the important organizations in New York and vicinity. On January 15 he sang at a private musical at the home of Charles P. Taft, Cincinnati, with the assistance of a string orchestra under Leopold Stokowski. On February 15 he will sing a leading part in the Memorial Concert at Carnegie Hall, in memory of Leopold Damrosch. On the 23d and 24th he will sing at Granville, O., at the Handel anniversary, and will give a number of recitals in the Middle West before returning to New York.

MME. CARRENO IN DENVER

Her Superb Playing Is Received with Great Enthusiasm

DENVER, Col., Jan. 15.—At Trinity Church Mme. Carreño gave a recital before a fairly large audience on Thursday evening. She played superbly, and those who were familiar with her work of, say, ten years ago, noted a decided gain in her art. Poise has displaced impetuosity, and her playing has gained in mellowness and warmth. She was received with great enthusiasm, Mme. Schumann-Heink being one of the most interested and responsive listeners. The Schubert-Liszt "Erl König" made the strongest popular appeal. Both Schumann-Heink and Carreño appeared here under direction of Robert Slack.

Plans for the big three-day music festival in April are being perfected, and, while Manager Martin is not yet ready to definitely announce the soloists, he assures me that artists of the first rank will be secured.

The next and last concert in the Apollo Club course will present Tilly Koenen as the stellar attraction, the date being March 1. The coming of this famous contralto is looked forward to with keen interest here, and there is always the certainty at an Apollo Club concert of hearing as fine choral singing as can be heard on this continent—something that a good many Denverites do not yet realize. Mr. Houseley's chorus is not merely "very good for Denver," as I have heard some people patronizingly remark. It is "very good for America"—or any other country. J. C. W.

Row Over New Gilbert Opera

LONDON, Jan. 16.—Relations between Sir W. S. Gilbert and the producers of his new opera, "The Fallen Fairies," have not been the most peaceable possible. Much of the trouble is involved in the performance of Sir William's adopted daughter, Nancy Mackintosh, sister of Burr Mackintosh, as Queen of the Fairies. The producers were not enthusiastic over Miss Mackintosh's work, and she was induced to resign. Her place was taken by a young Welsh soprano,

who made an instantaneous success in the part. All this contributed to Sir William's wrath, and he washed his hands of the entire production, not, however, before bringing suit to compel the management to withdraw one song which Miss Mackintosh did not sing, but which the new soprano did.

MME. GOLDIE IN RECITAL

New York Singer Wins New Admirers in Trenton, N. J.

TRENTON, N. J., Jan. 17.—A noteworthy song recital was that given in the First Baptist Church by Mme. Beatrice Goldie, of New York, on the evening of January 12. The program was one that was exactly suited to the tastes of her auditors, consisting as it did of such mastersongs as Schubert's "Du Bist die Ruh," Grieg's "Solveig's Song," MacDowell's "Thy Beaming Eyes" and "Long Ago," and a number of lighter selections, including children's songs and ballads.

Mme. Goldie's rendering of them was exquisite, and no shade of their delicate beauties was allowed to escape her hearers. The artist is the fortunate possessor of an exquisite and highly flexible voice, backed up with an emotional temperament. Her enunciation could not be improved upon.

After each division of the program she was recalled again and again, and obliged to grant a number of extras. Mme. Goldie has been re-engaged for still another recital in March. She has also fulfilled important engagements in Morrisville, Pa.

Mrs. Benjamin Lathrop in Recital

Mrs. Benjamin Lathrop appeared in a song recital at Mendelssohn Hall, New York, last Monday afternoon before a small and not overenthusiastic audience. Her offerings can scarcely be said to have included any of the masterworks of song literature, consisting as they did of some florid and not overinteresting airs by Handel and Caldara, Proch's empty "Air and Variations," three cradle songs by Mozart, Brahms and Humperdinck, and certain

French and English trifles. Mrs. Lathrop is the possessor of a small and rather colorless voice, but one not entirely without a touch of sweetness. With the technic of tone production, however, she has but little acquaintance, and is by no means equipped as yet for a concert career.

BUFFALO WARMS UP TO MISS KOENEN'S ART

Songs in English Proves Especially Attractive to Her Convention Hall Audience

BUFFALO, Jan. 17.—A singer of European fame at a first recital in this city usually does not attract a very large audience, for Buffalo is slow in awakening from a musical lethargy, from which so many cities outside of New York, Boston and Chicago seem to be suffering. Tilly Koenen's first recital Friday night in Convention Hall was no exception, but those who listened to this glorious, big voice were aroused to very enthusiastic expression of approval. It was especially with the English songs: "Sunbeams," by Landon Ronald, and "Baby," by Mallinson, that Miss Koenen won the hearts of the majority of her listeners. The first-named song, as well as one of the Dutch children songs by Catharina van Rennes, were eagerly redemande.

But although the singer seemed in her element where grace and charm of expression and humor were the essential thing, it was in songs by Schubert, Brahms, Handel, R. Strauss and Hugo Wolf where her admirable art and intelligent musicianship showed to the greatest advantage. There were many warm recalls after Handel's "Furibondo spiri il vento" and the audience would faint have had a repetition of Brahms's magnificent "Wehe, so willst du," in which the particular beauty of voice gave unalloyed pleasure.

Bernard Tabbernal played the accompaniments very sympathetically. M. B.

MARY GARDEN TO SING IN NEW AMERICAN OPERA

Has Consented to Appear in Mr. Hammerstein's Production of Victor Herbert's "Natoma"

"I shall be glad of the opportunity to sing in opera in English. I have been asked to appear in Victor Herbert's new American opera, 'Natoma,' which Mr. Hammerstein will produce at the Manhattan Opera House, and I have agreed to do so."

Mary Garden made this statement the other day in answer to a question of her views concerning opera in English.

"Singing of opera in English is an important experiment," continued Miss Garden, "and I am glad to be concerned in it. It will be interesting to find out if it is possible for the Anglo-Saxon mind and temperament to produce really excellent music of the grand opera class."

The new opera, "Natoma," has been composed by Victor Herbert, and the book is by Joseph D. Redding, of San Francisco. Those who have heard parts of the score say it gives great promise of success.

"I had hoped to hear the new score before this," said Miss Garden, "but Mr. Herbert has not been able to find time to go over it with me. The date for the production has not been set. It was hoped to have it sung early in the year, but there is some delay."

Manhattan Company Visits Taft

WASHINGTON, D. C., Jan. 12.—Mary Garden and 175 members of the Manhattan Opera Company, including chorus, orchestra, members of the business staff and principals, called upon President Taft at his special invitation this morning. Miss Garden was accompanied by her father, Robert Garden, and Senator Guggenheim, of Colorado, who introduced her to the President. In the evening the President and Mrs. Taft witnessed the performance of Miss Garden in "The Juggler."



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ECHOES OF MUSIC ABROAD

English Conductor Takes Elgar Symphony to Italy—Paris Blames Its Opera Troubles on State Subventions—Monte Carlo Soon to Hear Massenet's "Don Quixote," Written for Chaliapine—Berlin Pianists Wonder Who Inspired Bahr's New Play—Anton Van Rooy Much in Evidence in Brussels—An Unpublished Bach Concerto Unearthed

ELGAR'S Symphony has now made its way down into Italy—"back into Italy" would be more accurate, for most of it was composed in Rome. On January 6 Landon Ronald, as guest-conductor for the first time at one of the Royal Academy of St. Cecilia Concerts in Rome, made the Elgar work the principal feature of the program. He made use of the opportunity to do further service for his composing fellow-countrymen by introducing also Edward German's "Welsh Rhapsody."

Following Berlin, Munich is now acquainted with the Englishman's symphony that has already made a record for performances, and the Bavarian capital has apparently taken more kindly to it than her Prussian cousin-city. After hearing the Munich Konzertverein's performance of it under Ferdinand Löwe's baton, a local critic dilated upon the "astounding development toward lucidity and maturity" made by the English composer since his "Cockaigne" Overture.

"True, even to-day he is not an inventor of the first order," continues the Bavarian. "What he has to say is not of momentous significance, and, moreover, it is second-hand throughout. But the way he says it is always captivating in the highest degree. His technic of composition is that of a master, and he unites an astonishing wealth of combinative imagination with an art of instrumentation that provides novelty even for modern ears, but never degenerates into unloveliness."

* * *

AFFAIRS operatic in Paris seem to be hastening toward a crisis. It is generally felt that there must be a radical change made in existing conditions at the Government-subsidied Opéra and Opéra Comique. *Gil Blas* advocates the complete withdrawal of State support:

"Two deputies have moved an amendment to the budget proposing to reduce the Opéra subvention from \$160,000 to \$80,000 and that of the Opéra Comique from \$60,000 to \$20,000. The idea of these parliamentary economies is altogether laudable, but it is only too modest in scope. These two subventions should be entirely suppressed and our two lyric theaters should be given their liberty."

"It is useless to repeat that the expenses are constantly increasing, both for the salaries of employees and to gratify the public's demands. The subvention, therefore, should be either increased or else abolished. And when it disappears the directors of our lyric theaters will regain all their liberty: they will be in a position to give what they please, when they please and at whatever prices they please."

Director Carré has begun to chafe under the conditions imposed upon him by the yearly subvention of a sum that would only pay one week's salaries at the Metropolitan. No wonder! For "the State requires that for the subvention of \$60,000 the director of the Opéra Comique shall give, in the first place, forty Monday performances at half-price, on each of which, even with a full house, the theater loses \$400, which means a loss of \$16,000 for the season. Ministers, deputies and other State officials make such demands for complimentary tickets that the money lost in seats given away for these official evenings alone amounts to \$18,000 a year. Then the State requires so many novelties in a season that the expense of staging them becomes enormous for a director who insists upon perfect productions. Finally, the State fixes a hard-and-fast scale of prices that makes the Opéra Comique the cheapest of the boulevard theaters."

"We can name several directors who are ready to take the Opéra without any subvention and with the complete liberty that would be secured by the suppression of the

present grant of \$160,000. They would give admirable performances. We could hear Caruso the same evening as Emma Calvé, Chaliapine and Titta Ruffo. Twice a year, in the Spring and Autumn, we would have a 'season' like that in London and New York. And Paris would occupy the place in the world that her composers and her artists deserve for her."

From all of which it can be seen that



SAINTE-SAËNS AND MASSENET

Camille Saint-Saëns and Jules Massenet are warm personal friends and cordial admirers of each other's work. Statistics prove that Massenet is now the most popular of all composers in France; but none of his operas has as yet penetrated into all corners of the music world as has Saint-Saëns's "Samson et Dalila." Both of these composers will contribute novelties to the forthcoming season of opera at Monte Carlo.

New York's opera directors are not the only ones confronted with knotty problems.

* * *

TO prospective visitors to Monte Carlo during the annual season of opera, which will open next Wednesday, chief interest centers in the promised *première* of Massenet's new work, "Don Quixote," which, it is fervently hoped by the composer's friends, will blot out the remembrance of last Summer's "Bacchus." Feodor Chaliapine, who has been the backbone of the Monte Carlo seasons since Maurice Rénaud discontinued his visits, will create the title rôle. The work was written, in fact, for him. For the big Russian basso's *Don Quixote* a Parisian *Dulcinea* in the person and art of Lucy Arbell has been engaged. If the novelty makes

for a lesson, only to learn that the maestro is suddenly called away to give a concert, although it is Summer. All turn in and help pack his trunk. Only one of them, "little Evchen," as the maestro tenderly calls her, is inconsolable and suspicious. There is only one absentee from the class, the young wife of a Dr. Jura—she must, therefore, know about it. Little Evchen acts quickly. A telegram is dispatched to Dr. Jura, who promptly comes to confer with the quiet, shrewd wife of the pianist. He is rationality personified. If his wife feels she must love the maestro, why, nothing can be done to prevent her. The pianist's wife sees that this singularly easy-going husband may be of service to her. They make their plans and follow the lovers into the mountains, not to wreak

vengeance upon them, but to ask them, "Do you really love each other?" and, in case of an affirmative reply, to give them their blessing and go off together themselves.

But the world-famous virtuoso has left his first youth behind him. He loves the comforts of life. He "Don Juanizes" still merely through force of habit and—on account of his reputation. "I should lose all my pupils were I suddenly to settle down," he unblushingly tells his wife. But as the wise, far-seeing lady continues to play her rôle well and makes it clear to him that she, on her part, insists upon marrying Dr. Jura, the whole romance crumbles into ruins. The mere idea of having to forego the creature comforts to which his worthy wife has accustomed him infuriates the temperamental artist against the doctor's wife. "This doll!" he exclaims contemptuously, then adding, as studio memories crowd in upon him, "and what a soulless touch she has!"

To show that custom still has the upper hand, the romantic little Evchen trips in just as the last curtain falls, and her adored maestro immediately begins his old game of love-making with her. Another "concert trip" on the morrow seems a strong probability.

Only one pianist honored the *première*, and he prefers to be known primarily as a composer. This is Eugen d'Albert, who, according to Mr. Spanuth, wore a gloomy expression, "as if he were reckoning how many cities have not yet produced his 'Izeyl.'"

* * *

TAKING a leaf out of Oscar Hammerstein's notebook, Director Albert Carré, of the Paris Opéra Comique, has sent his superfluous singers off on a mission to Southeastern Europe and Egypt. With Lucette Korsoff, Marie de l'Isle, Léon David, Paul Blancard and the tenor, Warney, who created *Pelléas* at Covent Garden last Spring, as the stars and with Conductor Philippe Flon in charge, the company will sing "Carmen," "Faust," "Manon," "Mignon," "Lakmé," "Werther," "Romeo et Juliette" and "Les Noces de Jeannette" to the inhabitants of Bucharest, Constantinople, Athens, Cairo and Alexandria before returning to Paris in March.

* * *

FOR years it has been popular among musicians the world over to consider England an unmusical nation. A writer in the London *Times*, roused by an American correspondent's observation that "our race has always, for one reason or another, been backward" in music, has lately risen valiantly to the defence of his country.

"This 'always' will hold good only since the days of Purcell," he maintains. "Up to his time music had been a national art in England. In the middle ages and in the time of Elizabeth we were one of the most musical peoples of Europe, and often in the front of musical development. The Puritans have been accused of killing our music as well as our drama, and probably with equal injustice. For the drama revived at the Restoration, to die a natural death in course of time, while Purcell was equal at least to 'the giant race before the flood.' There must have been some deeper cause than this for the fall of English music. We are often told that it was crushed by the genius of Handel. That is only a picturesque way of saying that it was incapable of developing naturally as far as Handel developed the art. That being so, it was inevitable that the more advanced art should make an end of the more primitive."

"There is no reason why we should despair of our music because it succumbed to German predominance two centuries ago. No one in 1600 would have ventured to predict that in fifty years the Dutch would be the great school of painting and the Italian in full decadence. There are now signs of decadence in German music after its long and glorious supremacy, and it may be that the future development of the art will fall to other nations, perhaps even to our own. At any rate, no nation need

[Continued on next page]

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ever assume that it is by nature incapable of excellence in any art."

What nation, as a matter of fact, has ever yet assumed that it is "by nature incapable" of excelling in any art? This has been assumed on behalf of several individually by their generous sister-nations.

* * *

FROM Mayence comes further good reports of Ellison Van Hoose's progress as an opera tenor at the Municipal Theater of that city. The latest addition to his répertoire is *Lohengrin*. "His voice was of beautiful quality and sympathetic in forte as well as in piano passages," says the *Neueste Anzeiger*.

* * *

ONLY Italy is more exclusive than France or French-speaking Belgium in regard to the use of the vernacular on the opera stage. Paris, it is true, has heard Strauss's "Salomé" sung in German, and as yet only in German, and it applauds Russian opera sung in Russian and makes no objection to the Italian language for the early Italian operas. But outside of Paris French-speaking opera centers insist upon the use of their own language.

All the more striking, then, is the new-born "expansion policy" of the Théâtre de la Monnaie, in Brussels. The elasticity of the institution's rule of the vernacular having safely withheld the special performances in Italian last Fall of "Rigoletto" and "Tosca," with Mario Sammarco, Frieda Hempel and Anselmi as visiting stars, Directors Guidé and Kufferath have decided to experiment at the end of the season with a new production of Wagner's "Flying Dutchman," sung entirely in German! "Opera in its own language," though now practically a tradition with us here, is a new departure for a foremost Continental opera house. The new scenery will be a replica of the Bayreuth models.

The ex-Metropolitan, Anton Van Rooy, who was a guest *Hans Sachs* on this stage in November, and is now singing *Wotan* in a freshly rehearsed "Walküre," made the pretext for a return engagement, will turn up in Brussels again in time to be the *Dutchman*, a rôle he sang in the first Bayreuth performance of the work. A Frankfurt-on-Main tenor named Geutner will be engaged for *Erik*, while Lucy Weidt, one of the many possibilities for the insatiable Metropolitan, will be imported from Vienna to show Brussels the best German *Senta*.

* * *

THE balalaika, the peasants' instrument, which, in the hands of a Russian orchestra, recently captured the fancy of London music lovers, owes the neglect it has suffered so long, notes the *Violin World*, to the fact that when Christianity was introduced into Russia in the eleventh century the priests banned instrumental music on account of its association with the heathen rites connected with the religion that was being supplanted. This ban was so strict that people were excommunicated merely for listening to it.

"In other words, nobody but a Russian could have written for the balalaika, and there were no composers of instrumental music in Russia owing to the prohibition of the clergy. Consequently this instrument was relegated to the background and has only survived among the peasants."

Conductor Andreef, the founder of the Russian Balalaika Orchestra, seems to be the first to have given serious attention to the instrument. He first heard it, played by a peasant, in his native town of Bejetsk, in Tver, and it so attracted him that he decided to learn it, despite the prejudice against it. Later, in St. Petersburg, he stirred up the music circles in which he played. The balalaika as improved by him is triangular in body, and the neck joins the apex of the triangle just as in any other stringed instrument played with a bow. It has three strings, and all five members of the family, the prima, secunda, viola, bass and double-bass—the first three have two strings in unison and the third a fourth higher, while the bass and double-bass have all three strings a fourth apart—are played pizzicato.

* * *

WITH his "Zeppelin" Symphony auspiciously launched and his name making the rounds as that of the first composer of airship music, August Büngert seizes the psychological moment to announce that he is now at work, and has been for some time, on a cycle of "music tragedies," based on the "Iliad," the cycle to complement his "Odysseus" Trilogy. The composer hopes to produce at least one of the "music tragedies" next year.

* * *

CENTENARY lovers have just discovered that they let an interesting anniversary slip by them in the past year. It was in 1809, a London writer recalls, that Wesley and Benjamin Jacob began their remarkable organ performances at Surrey Chapel, which are not only interesting from their Bach connection, but were probably the earliest known recitals on the organ. The Surrey Chapel organ was one of the first in England to have separate pedal pipes. An extraordinary recital was given in this chapel on May 12, 1812, by Jacob and Dr. Crotch. It began at eleven A. M., and the program consisted of forty-six pieces, of which Crotch was responsible for twenty-four. Last on the list stood Handel's "Hallelujah," played as an organ duet.

* * *

FEIGNING astonishment at the ominous silence of musical prophets at the beginning of the year 1910 and the dearth of timely "warnings" to the music public, the London *Daily Telegraph* asks what is more easy than to predict that the present year will bring to light the world's greatest tenor, the most marvellous infant prodigy ever seen or heard, and a serious disagreement between an opera impresario and one of his prima donnas. The appearance of two or three "second Tamagnos" and a handful of "reincarnations of Mozart," and squabbles between singers and their managers

are, however, events of such obvious certainty to the most listless observer that no one now considers it worth while to mention them.

The discovery of a Haydn manuscript, the appearance of 1,736 Variations from the pen of Max Reger, the "production shortly" of Strauss's comic opera and the "approaching completion" of Boito's "Nerone" are among the novel events the *Telegraph* is willing to predict, and it adds, by way of putting concertgoers in an amiable mood, that several pianists will play Chopin's Sonata in B Flat Minor, and that a good many violinists will essay Max Bruch's G Minor Concerto. This gentle art of prophecy could be carried much further without leaving perfectly secure ground.

* * *

PIANISTS in Germany are much interested in a Bach "find" recently made by the composer, von Reznicek. Rummaging among dust-coated archives, he dragged out into the light an unpublished concerto in E flat, for two pianos, by Philipp Emanuel Bach. It consists of three movements, Allegro di Molto, Larghetto and Presto, which are linked together without any pauses between. The music is described as rich in melody and of faultless construction. The accompanying orchestra consists of two flutes, as many horns in E flat and a string quartet.

* * *

A SOCIETY has been organized in Milan for the purpose of reviving interest in Italian ballets and other stage spectacles that had their hour of popularity toward the middle of the last century, led by the Neapolitan school. The first fruits of the new society's efforts have been successful performances in Turin of a *ballet à grand spectacle* by Giorzo, "Le Comte de Monte Christo," the first to be exhumed. The Italian public is promised that it will soon be invited to renew acquaintance with the works of Petrella, Flo-tow, Cagnoni, Ferrari, Usiglio and the other composers whose glory passed with the vogue of the music in which they excelled.

J. L. H.

A BIBLICAL SYMPHONY

The Composer, Frederic Gernsheim, Tells How He Wrote It

The *Temple*, published at Louisville, Ky., gives an account of a new biblical symphony lately produced at a symphony concert of the Royal orchestra in Berlin. The title is "Miriam," and the *Temple* says:

Its author is the well-known German musician and composer, Frederic Gernsheim, who was born just 60 years ago, of Jewish parents. The new symphony is said to be beautiful and melodious, and was received with enthusiasm. In a recent issue of the *Allegemeine Zeitung des Judentums*, Professor Gernsheim gives some interesting information about the origin of this work. "It was during my studies at the Leipsic Conservatory," he says, "when I

was about fourteen years old, that I heard for the first time Handel's powerful oratorio, 'Israel in Egypt.' I can still recall the impression it made on me. With each number I fell more and more under the spell of this magnificent creation of melody, and when the last recitative resounded: 'And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand'—and a powerful soprano, without any harmonic basis, free into the air, tuned forth the hymn in C major, on which the splendid final chorus is built up, the image of Miriam stood before me, as distinct as one of the angels of Mellozzo da Forli in the sacristy of St. Peter's Church at Rome. And the image never left me. For decades I saw her near me, timbrel in hand, and heard the song of victory that flowed from her mouth when her people was freed from bondage. And 'Miriam's Song of Triumph' formed the starting point of my C Minor Symphony. I wrote it in the year 1887. But Miriam's sufferings, also, and those of her people, moved me at the conception of my work, and thus the first movement arose; a picture of the mood of oppression, of bondage, with several glimpses of light and hope. In its entirety, somber, impassioned. The second movement—adagio—is Miriam herself. In a superb Summer night, on the banks of the Nile, grieved by the sufferings of her people, she confides her sorrow, and her hopes also, to the stars. The third movement pictures the flight; in silence and haste the hosts follow one another during the night, hurrying toward the morning of deliverance."

GEBHARD BACK FROM TOUR

Noted Pianist Returns From Trip Through the Middle States

BOSTON, Jan. 17.—Heinrich Gebhard, the pianist, has returned from a tour of the Middle States, during which he played with distinction with the Pittsburgh Symphony Orchestra and in a number of recitals. He gave a recital before the Harvard Musical Association in Boston last Friday, and is to play at Dartmouth College to-morrow. He will be soloist with the Damrosch Orchestra in New York, January 30, and will be soloist again with the Boston Symphony Orchestra in Cambridge, February 10, following this by an appearance with the People's Symphony Orchestra, New York, February 25. March 15 Mr. Gebhard will be soloist with the Kneisel Quartet at a concert in New York, and on the 21st with the same organization at a concert in Cambridge. March 29 he will play at the Arens chamber concert in New York, and has a number of other important engagements where the dates have not been definitely decided upon as yet. This is one of Mr. Gebhard's most successful seasons. D. L. L.

A Pergolesi Society has been organized in Munich to publish new editions and give adequate public performances of the Italian composer's best works. Josef Schmid, the organist, is at its head.

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ORGANISTS' GUILD RAPIDLY EXPANDING IN INFLUENCE

An Organization That Compasses Twenty-seven States and Includes Numerous Chapters in Canada—Its Worthy Objects and the Severe Tests It Imposes Upon Aspirants for Its Fellowship—Why Organ Recitals Are Always Free

If song recitals, piano recitals, violin recitals, cello recitals—indeed, practically every kind of recitals—are seldom given free of charge, why is it that organ recitals always form an exception? Merely because it is impossible to demand admission to a church affair, says Warren R. Hedden, warden of the American Guild of Organists.

"Furthermore, organ recitals will continue to be regarded as church affairs," said Mr. Hedden, "until a good organ is built in some well-known concert hall. It is a mistake to believe that entertainments of this kind are not popular. The large attendance at good organ recitals disproves this. If a good instrument were to be built in Carnegie Hall there would be no need of hesitating to ask the customary recital prices. Unfortunately, the one there now is lamentably bad, and to construct one such as I have in mind would require the demolition of a number of the Carnegie Hall studios, for there is little space at present between the organ and the street. The cost of such alterations would be very great, and it might be difficult to find the person ready to make the outlay. The City College instrument is a good one, but that institution is in a locality difficult of access. The one in St. Paul's Chapel, Columbia University, leaves much to be desired because of the echo in the place. Therefore organ concerts will necessarily continue to be held in the churches."

As to the work of the American Guild of Organists, which is itself instrumental in giving many free recitals, Mr. Hedden says that the organization has accomplished more during the last eighteen months than during the previous seventeen years of its existence. In addition to its Canadian chapters, it is represented in twenty-seven States of the Union and is continuing to grow apace.

"The Guild is looked upon as supremely influential by the foremost musicians of England," asserted the warden. "On one of my recent visits there I was apprised of this fact by the 'Master of the King's Musick,' at Windsor. On learning of my connection with it he insisted that I remain to lunch with him, even though urgent business made my immediate return to London necessary. I was obliged to submit, and during the entire afternoon we discussed the Guild and music in general. I was allowed to visit the Royal Chapel of the castle and to try the organ there, and was treated with many other marks of consideration.

"Our membership includes every one of the leading organists in Boston, Philadelphia, Chicago, San Francisco and New York, not to mention a vast number of others. The Guild can even boast of extending its influence from Texas to the Arctic Circle, for we have a chapter far up in Northwestern Canada. The formation of chapters was not always as rapid as it is now. I myself have founded four, two of them on successive days, and at present we are working in Michigan. I

intend soon to have assistants to help me in this task, which is practically beyond the power of one man to accomplish. On June 17 last a charter was granted the Guild by the Board of Regents in Albany, which provided that it should have the power to establish, form or disband chapters or branches in any State of the Union or Canada. The Regents are an extremely powerful body, able to do much for or against such an organization, and the fact that they have thus aided us is gratifying proof that they have realized the importance of the association."



WARREN R. HEDDEN
Warden of the American Guild of Organists

The object of the American Guild of Organists is to advance the cause of worthy church music; to elevate the status of church organists; to obtain acknowledgement of their position from the authorities of the church; to raise the general efficiency of organists by a system of examinations, and, finally, to provide a central organization with a permanent home in the metropolis for the benefit of organists throughout the country.

The examinations for the various certificates have been increased in difficulty and in scope. An idea of the knowledge with which aspirants to the certificates of Association

and Fellow are supposed to be endowed may be gathered from the character of tests to be given next May. For the former certificates candidates must be able to play on the organ the whole or any part of the following works:

Bach, Prelude and Fugue in E Minor, Book III, No. 10; Bach, Toccata and Fugue in D Minor, Book IV; Bach, Fugue in G Minor, Book IV, No. 7; Mendelssohn, Sonata in F Minor, first movement; Salomé, Sonata in C Minor, first movement; Merkel, Sonata, No. 4, F Minor, first movement; Rheinberger, Sonata No. 4, A Minor, first movement; Guilmant, Sonata in D Minor; Handel, Sixth Organ Concerto; Dubois, Toccata in G.

Besides this, he must be able to play at sight a trio for two manuals and pedal, about eight bars in length; to play a quartet from vocal score, G and F clefs; to transpose at sight a chant or hymn tune into two keys not more than one tone above or below the printed music; to harmonize in four parts a given melody at sight; to adapt at sight a specimen of piano accompaniment, making it effective on the organ, and, finally, to fill up a figured bass at sight without pedal.

There is also an examination in counterpoint and harmony on paper, away from the instrument, in which the candidate is obliged to add to a given cantus firmus in the soprano, an alto, tenor and bass part, note against note, using the G clef for the soprano, the C clef (third line) for the alto, the C clef (fourth line) for the tenor, and the F clef for the bass; and another one to add to a given cantus firmus in the alto or tenor three parts, one of which shall be two notes against one. Answers to two fugue subjects must be written, and several questions on general musical knowledge answered. The test in harmony consists in harmonizing figured basses and a given melody, and in correctly figuring a given chorale.

For those desirous of the certificate of Fellow, the following accomplishments are exacted:

1. Each candidate will be required to play two of the following ten compositions. The candidate may make his own selections from this list:

Bach, "Fantasia and Fugue," G minor, Book III (Peters); Bach, "Prelude and Fugue," A minor, Book II (Peters); Bach, "Prelude and Fugue," B minor, Book II (Peters); Bach, "Toccata," F major, Book III (Peters); Merkel, "Second Sonata," G minor; Guilmant, "First Sonata, D minor"; Rheinberger, "Sonata in F Sharp Major"; Widor, "Sixth Symphony," first movement; Mendelssohn, "Fourth Sonata"; Thiele, "Concertsatz," C minor. 2. Read at sight a trio for two manuals and pedals. 3. Read at sight eight bars of vocal score in C, G and F clefs. 4. Transpose a short passage in reduced score not more than one major third up or down. 5. Harmonize a given melody at sight. 6. Improvise on a given theme. 7. Harmonize a figured bass at sight.

Paper work away from organ—two hours and a half allowed for this paper: 1. Harmonize a given melody in four parts, adding alto, tenor and bass, using proper clefs, soprano clef, alto clef in third line, tenor clef in fourth line. 2. Harmonize a figured bass, adding soprano, alto and tenor, proper clefs. 3. Write an exercise in five part counterpoint, cantus firmus in the bass, note against note (proper clefs). 4. Write an exercise in four parts in florid counterpoint, cantus firmus in the soprano. (Proper clefs.)

Two hours and a half allowed for this

paper: 1. Write out the exposition of a four-voiced fugue on a given theme or subject and show a canonical stretto. 2. Write answers to several questions in general musical knowledge. 3. Orchestrate an excerpt from some standard work (optional). 4. Write answers to two given fugue subjects. 5. Write a short essay, about two hundred words, on a given subject. After June, 1910, orchestration will be obligatory.

LANCASTER CHORAL SOCIETY

Mme. de Moss and Gwilym Miles Assist in Its Excellent Concert

LANCASTER, PA., Jan. 15.—The Lancaster Choral Society of 150 singers did itself proud in its concert of Monday evening, giving its most artistic and successful efforts to the interpretation of a varied and exacting program. It had the notable assistance of Mary Hissem de Moss, of New York, as soprano soloist, and of Gwilym Miles, of New York, baritone. The society singing was under the direction of Professor H. S. Kirkland, who had been laboring earnestly with the chorus for a long time in rehearsals, which brought their most gratifying reward on Monday.

Mme. de Moss's singing provided rare pleasure for her audience, her sweet, clear and flexible voice and expressive method of employing it combining in a delectable manner. Mr. Miles is an old favorite in Lancaster, where he sang at the last concert here, when "Elijah" was rendered. He again proved his fine vocal powers, which seemed peculiarly adapted to the music which the program allotted to him.

One of Mme. de Moss's solos was a song, "A Birthday," written for her and dedicated to her by its composer, Mr. Woodman.

PATERSON'S MUSIC FESTIVAL

Nordica, Schumann-Heink and Other Noted Artists Engaged for It

PATERSON, N. J., Jan. 17.—Mme. Nordica and Mme. Schumann-Heink will be the particular stars of the music festival next Spring, which is expected to surpass in brilliancy the one of last year. Many other renowned artists will help to make the festival notable.

Following are a few of them: Campanari, baritone of the Metropolitan Opera House; Henri Scott, bass of the Manhattan Opera House; Domenico Russo, tenor of the Manhattan; Fannie Bloomfield-Zeissler, pianist; Mme. Josephine Jacoby, contralto; Helen Waldo, the contralto who sings children's songs in costume; Caroline Mehr-Hardy, soprano; Claude Cunningham, baritone.

Leopold Damrosch's "Ruth and Naomi" to Be Performed

In memory of his father, Leopold Damrosch, Frank Damrosch will present the former's Scriptural idyll for solo voices, chorus and orchestra, entitled "Ruth and Naomi," on February 15, at Carnegie Hall. The work will be sung by the People's Choral Union, assisted by the Oratorio Society and the New York Symphony Orchestra.

Opera at Sea by Wireless

A wireless telegraph system by which it is hoped to send the music of the performances at the Metropolitan Opera House to ships at sea is being installed on the roof of that establishment.

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RACHMANINOFF AND THE PHILHARMONIC

Third Piano Concerto Emphasizes His High Position as Pianist and Composer

Sergei Rachmaninoff was the soloist with the Philharmonic Society of New York at its concert on Sunday afternoon, January 16, at Carnegie Hall, playing on this occasion his Third Piano Concerto. The following program was given:

Bach, Suite for Orchestra; Rachmaninoff, Piano Concerto No. 3; Wagner, "Vorspiel and Liebestod" from "Tristan and Isolde"; Smetana, Overture, "The Bartered Bride."

Rachmaninoff again demonstrated the tremendous popularity which he has gained since coming to America. There is something about the man so simple and human, and at the same time so powerful, so artistically mighty, that his appeal is a dual one—the appeal of strength as well as of quality. The scenes of enthusiasm at Carnegie Hall on Sunday afternoon proved that Rachmaninoff has made for himself a great place in America, and, whereas he has been known before this as the composer of the C Sharp Minor Prelude, he will now be remembered by the great works which he has been conceiving and executing since his name was first heard in America.

The Third Concerto was briefly dealt with after the composer's performance of it with the New York Symphony Orchestra. To speak of it further, it may be said that its first theme is one of quiet gravity, suggesting nothing sensational and little that is even forcible. The second theme, which is destined for a great use in the development of the concerto, is given first in rhythmic staccatos by the orchestra, and is then sung in an entirely different vein by the piano, the contrast bringing out all the more strongly the rare beauties of this melody. It is a melody to haunt one, and to tyrannize over the memory by night and by day.

There is none of the conventionality usually to be found in concertos in the *tutti* passages. These are worked out with a symphonic and a poetic significance that commands as much interest from the audience as do the finest passages for the solo instrument. A notable feature of the first movement is the re-entrance of the orchestra after the cadenza against a fine tonal filigree instead of the too frequent trill. The latter part of the movement develops the second theme with eloquent and haunting beauty.

The second movement is typical of the world of golden lights and golden glooms which Rachmaninoff builds up about him. He hypnotizes himself, as it were, into

these deep moods, and with insistent continuity of rhythm draws his hearers with him into this sombre, poetic world of his conceiving. One's memory of this second movement is of its mood rather than of its melodies.

Both themes of the last movement are strongly rhythmic. The second gallops along in a manner most engaging and fascinating, and is worked out with great skill and beauty. There is much exquisite figuration in this movement, built upon the fertile second theme of the first movement. The climax is all the more powerful because Rachmaninoff's natural sanity and reserve throughout the work. This Rachmaninoff is a mighty fellow.

Mahler gave his audience a sensation by conducting the Bach suite seated at a klavier, such as was employed in the time of Bach, and playing upon it the *continuo*, which was an integral part of these early compositions. This *continuo* was a bass part which the klavier player had before him, which was figured to indicate the harmonies necessary to employ. It is not known to-day precisely what the klavier player made of this opportunity—whether he merely filled in with chords or improvised elaborately. This probably depended much upon the skill and originality of the player. Mr. Mahler gave his *continuo* harmonic and contrapuntal character. The instrument which he used is built on the principle of the modern pianoforte, with the action changed so that the sound produced is like the harpsichord, although stronger. The effect was both interesting and delightful, although the precision of the orchestra was considerably impaired through the conductor's inability to use his hands except during passages when the klavier was silent or when he could disengage one or the other from the klavier part.

The suite was given by request, and proved an experiment well worth while. It was made up of the overture in B minor from the second suite; the Rondo and Badinerie, both in B minor, also from the second suite; the famous Air in D Major from the third suite, and the Gavotte in D Major from the third suite.

The "Vorspiel and Liebestod" of "Tristan" had a reading rich in orchestral effectiveness and laudable in its dynamic reserve in the brass choir. It must be said, however, that Mr. Mahler in general gives the impression of being an intellectual dictator, controlling the interpretation from without rather than as one who submerges himself in the emotion of the work. One feels at every moment that he is "boss," and, master that he is, this is sometimes a little disconcerting to one who prefers no particularly noticeable personality to come between himself and the creator of music.

The Smetana was taken at a great pace, and brought the concert to a brilliant end.

ARTHUR FARWELL.

John Powell, the Virginia pianist, played at the first Chappell Ballad Concert of the new year in London.

RESENTS INVASION OF ITALIAN OPERA

Paris Aroused Over What Critics Call Flood of Musical Corruption

PARIS, Jan. 15.—The revival of Leoncavallo's "Paillasse," at the Opéra Comique, has aroused the Paris critics to a storm of protest. The opera has been finely mounted and is well sung, but is greeted by hisses on its every performance. The united opinion of the critics has been expressed by Pierre Lalo, musical editor of *Le Temps*, who regards the opera as "vulgarily violent," and laments "that still another Italian musical composition should be put upon our stage." He continues:

"This invasion of the most degraded musical art in the world must cease. The Opéra Comique has already brought out the 'Cavalleria Rusticana' of Mascagni, also the 'Vie de Bohème,' the 'Tosca' and the 'Madama Butterfly' of Puccini, and now a fifth Italian work comes here which surpasses all the rest in coarseness and baseness. 'Paillasse' is the music of bad morals, bad company, bad report and of ill fame. This is the third great wave of musical corruption that has come here from Italy."

"For two hundred years it has been the function of Italy to corrupt musical thought and manners. Ever since Italian music and French music have existed it has been the mission of Italian music to cause the decadence and degradation of French music. In the middle of the eighteenth century the opéra bouffe of Naples ruined our lyric tragedy and classical music, and in the early part of the nineteenth century the cavatinas and roulades of Rossini annihilated the last vestiges of French art. To-day this third pernicious flood tide from Italy is beginning to drown us. There was at least a certain amount of elegance and light grace in the school of Rossini, but the musical works of Italy to-day are commonplace, trivial and ear-marked with complaisant vulgarity. A period of degradation is approaching like that of from 1840 to 1860 which Berlioz described, and during which Berlioz bitterly complained that he had been compelled to live."

Première of "Die Förster Christ'l"

"Die Förster-Christ'l" ("Christ'l, the Forester's Daughter"), an operetta which has met with success in Berlin and Vienna, received its first New York presentation, January 14, at the Irving Place Theater. It is light opera of the German type, the music of a light and tuneful nature, by Georg Jarno, and the book by Bernard Buchbinder. The title rôle was taken by Lucie

Engelke, a prima donna from the Metropole Theater, Berlin, who sang pleasingly and acted vivaciously. Manager Theodor Bugarth, of the Irving Place stock company, had the part of *Kaiser Josef II*, and Rudolph Koch sang the principal tenor rôle of *Foeldeossy*.

GUCKENBERGER RECITALS

More Than Fifty Boston Students Participate in Programs

BOSTON, Jan. 17.—More than fifty pupils of the Guckenberger School of Music, Benjamin Guckenberger, director, took part in the series of midyear pupils' recitals in Steinert Hall, Wednesday, Thursday, Friday and Saturday evenings last week. In the pianoforte department four grades of pupils, ranging in age from seven to twenty years, appeared. Pupils in the violin department and in the vocal classes, conducted by Mrs. Guckenberger, also took part. The work of the young pupils was particularly noteworthy, and reflects credit upon Mr. Guckenberger and the members of the faculty.

The programs began each evening with ensemble playing, in which ten students took part, using five pianos. The finished performances given by pupils of Mrs. Guckenberger's vocal class in part-songs for women's voices is particularly deserving of mention. In several of the numbers on the program the second piano part was played by Mr. Guckenberger. This is the second year of the school, and the showing both in the number of pupils taking part and in the quality of their performances shows that success and advancement are attending the efforts of those interested in the institution.

D. L. L.

FLORENCE AUSTIN TRIUMPHS

Talented Violinist Receives Ovations at Two Concerts in East

Florence Austin, the violinist, has been busy in New York and the vicinity filling engagements preliminary to her concert tour through the West. Her last two engagements were in Union Hill and Bayonne, N. J.

In the former city she was an assisting artist with the Eintracht Singing Society, playing with thirty men from the New York Philharmonic Society. Her solo on this occasion was the Andante and Finale from the Mendelssohn Concerto. Her success was so great in this work that she was immediately re-engaged for a concert in April with the same organization.

At the concert in Bayonne she was the assisting artist with the Women's String Quartet, and played as solos numbers by Musin and Sarasate. Her success was unequivocal.

Miss Austin has also been re-engaged by John Hyatt Brewer for a concert with the Brooklyn Apollo Club on February 1.

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SONATA RECITAL BY MR. AND MRS. MANNES

Grieg Composition Delights Hearers
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Mr. and Mrs. David Mannes gave the third of their series of sonata recitals at the Stuyvesant Theater, New York, last Sunday evening, and an audience that filled almost every seat in the house showed its pleasure at the admirable work of the two artists by loud applause at the conclusion of each movement played. The program consisted of four numbers: Beethoven's Sonata in G, op. 30, No. 3; César Franck's Sonata in A, a "Romance" for violin and piano by Leopold Damrosch, and last, and best of all, Grieg's divinely inspired Sonata in C Minor.

This latter, the most notable offering of the evening, was first on the list. That it should have received more applause than any of the other works goes without saying, for never was there an audience so cold as not to surrender unconditionally to the indescribable loveliness of this one of the supreme products of Grieg's fancy. Unlike so many compositions of this form the hearer experiences actual regret when it is over, and wishes that the Norwegian master had followed the example of so many other moderns and still further prolonged its duration. Each of the three movements is a veritable mine of delicious melody, and it would take columns to point out even a small part of its apparently inexhaustible charm. Seldom did Grieg conceive a melody of more tear-compelling loveliness than the opening phrases of the allegretto espressivo given to the piano. One highly noteworthy feature which seems to have escaped critical notice is the startling resemblance of the second theme of the opening division to the wonderful melody of the *più mosso* section in the composer's great triumphal march from "Siegfried." "Jotunheim."

Inspired no doubt by the ineffable beauties of the sonata, the two artists gave it an interpretation that was calculated to arouse much delight, even though this theater's acoustics are not most favorable to this kind of music. To Mrs. Mannes the very greatest credit must be given for her exquisite and sympathetic treatment of the



David and Clara Mannes, Who Completed Their Series of Sonata Recitals at the Stuyvesant Theater in New York Sunday Night

piano part. The Beethoven sonata, which followed, though dainty and graceful, is not of the most significant masterworks, and consequently suffered by comparison despite the excellent rendering.

Considerable applause rewarded Mr. Mannes for his heartfelt playing of the rather anemic and insipid "Romance," and again after the Franck sonata, which closed the concert. The work itself is not charac-

terized by the highest kind of inspiration or anything approaching it. The first movement, an allegretto ben moderato, is the best portion of the thing, being the most melodious and the most emotional. The remaining divisions are colored with a spirit of gentle melancholy, but the developments of their not overinteresting themes are carried out to a point of prolixity and dullness.

H. F. P.

Edith Haines-Kuester's Compositions at N. Y. MS. Society

The Manuscript Society of New York, Franz X. Arens, president, will have at its next meeting, February 8, as its main feature, compositions by Edith Haines-Kuester, with the composer at the piano.

Lorene Rogers-Wells will sing the cycle, "In Helena's Garden" (words by Richard Watson Gilder), and Mrs. Wallace Cahill Ayre will sing "One Hour" and "Springtime of Love," the latter a waltz song arranged from Moszkowski's waltz op. 34.

Ball-Goold Quartet in Buffalo Concert

BUFFALO, Jan. 17.—At the third Saturday afternoon musicale, which took place on January 15 at D'Youville College, the program was given by the Ball-Goold Quartet, with Mme. Blaauw, pianist, and Mrs. Walter B. Hawke, soprano. The program began with Arthur Foote's charming and beautiful trio in C minor, which was delightfully played. Especially noticeable was the manner in which each melodic phrase was raised into due prominence, and also the admirable background furnished

for such melodic sentences. Mention should be made of the fine tone secured by the cellist, T. A. Goold. The "Andante con moto" and "Scherzo" from Schubert's Trio in E Flat and a Quintet in D, by Arensky, were given a smoothly flowing, admirably shaded performance, with excellent balance, tone and style of delivery. Mrs. Hawke, whose sweet and clear voice showed a distinct gain in breadth and fullness, sang five songs by Schubert with repose and intelligent conception of the text, "Der Wachtelschlag," being especially enjoyable.

M. M. H.

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FINE CONCERTS BUT FEW TO HEAR THEM

Cleveland Turns Out Small Audiences Despite Strong and Varied Attractions

CLEVELAND, Jan. 17.—Another week filled with lots of good musical affairs and houses not any too good has just passed. Pepito Arriola, the wonderful child pianist, gave a recital at Gray's Armory Tuesday evening to an audience of from eleven to twelve hundred. The seating capacity is nearly twenty-two hundred. The recital ought to have taxed the capacity of the house.

The same evening the Mendelssohn Club (formerly the Lakewood Choral Society) gave its opening concert on the West Side. Under the direction of the capable conductor, Ralph Everett Sapp, there has been a marked improvement over last season. The soloists—Clara G. Trimble, soprano, and John B. Miller, tenor, did some creditable work, and were well received. The work of Herbert Sisson at the organ, and of Ida M. Haefele at the piano, deserves mention, as does also that of Mrs. L. A. Andrews, soprano and a member of the club. The concert was held at the Franklin Avenue M. E. Church.

On Thursday evening Dr. Ludwig Wüllner, ably supported by Conrad V. Bos at the piano, was heard in recital at Gray's Armory by a fair-sized house. The concert was under the local management of Mrs. Adella Prentiss Hughes. As usual, Dr. Wüllner was most impressive, and his work was enjoyed just as much as the first time he sang here.

Our own Sol Marcoon, the violinist, and Mrs. Marcoon gave a recital at the Lake Erie College, Painesville, O., last Tuesday evening to a good house. A. F. W.

Maurice Kaufman Plays at Two Musicales

Maurice Kaufman, violinist and first violin in the Philharmonic Trio and the Kaufman Quartet, was soloist at the Mozart Club concert, in the Hotel Astor, on January 8, playing selections by Brahms, Joachim, Vivaldi, Sarasate and Wieniawski, and at a musicale at the Essex County Club, West Orange, N. J., on January 10, on which occasion he performed a Beethoven Romance, the Hubay "Czardas" and the Ballade and Polonaise of Vieuxtemps. On each occasion Mr. Kaufman was received with favor, being compelled to respond to the hearty applause.

Giacinta della Rocca at the Pleiades Club

Giacinta della Rocca, violinist, was a guest of honor at the last Sunday evening dinner of the Pleiades Club, other guests being Mme. de Pasquale and Laurence Irving. Miss della Rocca's playing was received with much applause.

A new fairy opera, "Prince Goldenhair and the Goose-Girl," by Hans Jelmoli, had a successful première in Zurich at Christmastime.

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NEW MUSICAL PUBLICATIONS

"For a generation, to my personal knowledge, singers have been the laughing-stock of other branches of the musical profession, on account of their pitiable inaccuracy in reading music," writes Mr. Cole in the foreword of a pamphlet* which he offers as "some relief" for the situation he mentions. His hypothesis is: "First, that the commonly accepted musical notation is very difficult and confusing to vocalists (unless they happen to be gifted with absolute pitch), even though it may be nearly all that could be desired for instrumentalists; and, second, that any method of sight-singing which is based on tonality or scale-relation fails when it is applied to music which modulates freely or in which the tonalities are many and obscure, because such a method demands of the singer a degree of expert knowledge which is rarely found outside the musical profession." He contends that "musicians as a class do not realize the musical darkness in which the average singer lives; that the endowment of a good voice is but rarely accompanied by a corresponding degree of musical instinct; that the training of the average singer is one-sided and illogical; that the vast majority of singers are attempting to speak a language which they cannot read; that the lack of natural musical instinct, combined with the existing musical notation, makes the task of the singer most difficult."

As the remedy for these conditions, Mr. Cole suggests the adoption of the "interval method," which, he claims, though old, is unknown to or unapplied by nine hundred and ninety-nine out of every thousand singers. Some way of compelling students of music to establish the habit of thinking intervals is needed, he contends, to make this method practical, and he has devised and copyrighted a system of "interval-syllables," which he thinks will facilitate the formation of such a habit. He says that he knows his method "to be adequate to all grades of music, from the simplest to the most difficult. I know also that it is fully adapted to the needs of the average student of music from the beginning to the end of his amateur or professional studies."

Mr. Cole's suggestions, as explained in detail, are commended to the examination of teachers of vocal culture, organists and choir-directors. Their author's qualifications to speak upon the subject are evident from the fact of his long experience as a teacher of sight-singing and from his position as director of music in the Brookline, Mass., public schools; teacher in the solfeggio and public school music departments of the New England Conservatory of Music; department of public school music, Boston University, and conductor of the People's Choral Union of Boston.

*The Sight-Singing Situation in English-Speaking Nations, with a Sure Relief for the Same." By Samuel Winkley Cole, for twenty-five years a teacher of sight-singing and an investigator of sight-singing methods. Distributed free until June 1, 1910, on receipt of two-cent stamp, by the author, New England Conservatory of Music, Boston, Mass.

* * *

Of considerable musical interest is the new historical sketch* of the thirty-seven years' career of the Oratorio Society of New York, recently published by its executive committee. The little volume contains a vast amount of information relative to the numerous productions of new works

*An historical sketch of thirty-seven seasons of the Oratorio Society of New York. Distributed by the Society, William Burnet Tuthill, Secretary, No. 287 Fourth Avenue, New York.

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MUSICAL AMERICA

opera in this country, although English by birth, is now singing the rôle since the departure of Miss Farrar and Emmy Destinn from the Royal Opera House. Marguerite Lemon sang the rôle first in Mainz and Marcella Craft in Kiel and Munich. The singer who carried the opera to triumph in Hamburg last Winter was Bella Alten, not an American, although most of her career has been passed at the Metropolitan.—*New York Sun*.

SCHUMANN-HEINK IN DENVER

Great Reception for Contralto, Despite Big Horse Show Competition

DENVER, CO., Jan. 17.—Notwithstanding the simultaneous occurrence of a national attraction, Stock and Horse Show, on the same evening, Trinity Methodist Church was packed to the doors on January 11 for the recital of Mme. Schumann-Heink. The applause was of the kind that few artists are ever fortunate enough to arouse, and the encores were almost as numerous as the regular numbers. The latter consisted of all manner of things that could show the singer's powers from every point of view, the first two parts of the program being given over to operatic excerpts in German, French and Italian, the part German *Lieder* and the last American songs. There was the Vitellia air from Mozart's "Titus," the familiar one from "Samson and Dalila," "Ah! Mon Fils," from the "Prophet," and the Waltraute scene from "Götterdämmerung." The *Lieder* were by Schubert, Schumann, Brahms, Strauss, Weingartner and Stein, while the home-made material was the work of Nevin, Chadwick and Bonds.

The contralto was in glorious form, and in every number displayed an artistic versatility that was nothing short of astounding. It is difficult to resist the temptation to dwell indefinitely on the manner in which each subtlety of technic and expression was brought out. The splendid accompaniments played by Katherine Hoffman proved of material assistance, and she was given an ovation along with the star.

L. F.

NEW CLASSICAL DANCER

Boston's Back Bay Set Sees One of Its Number in Barefoot Performances

BOSTON, Jan. 15.—Another classical barefoot dancer has developed in the person of Mme. De Pierrefeu, who was Elsa Tudor, a society girl of the Back Bay before her marriage, and who made her first professional appearance last night in classical barefoot dances. Her audience was representative of the Back Bay set, and it was well pleased with the dancer's efforts. Special scenery had been prepared for her Dance of the Elementals, and also for her Salamander, or Fire Spirit, Dance. In the latter the curtain parts, disclosing the dancer sleeping, like *Brünnhilde*, on the rock surrounded by fire. She slowly rises, purified by the flames, and enters the light. This typifies the cleansing of the soul.

In her dance of the Cave Dweller she interpreted the emotion of primitive man. The dance resembled a sailor's hornpipe. Mme. De Pierrefeu appeared from a cave, clothed in skins, her legs bare to the knees. She made a hit in her Blue Danube waltz and the Dagger Dance. Her lack of dexterity was confined solely to arms and legs to the knees. Her dances included an interpretation of the Gnome, or earth spirit; the Undine, or water spirit; the Sylph, or air spirit, and the Rosary. The festival orchestra furnished the music.

NARRAGANSETT SOCIETY'S FINE CHORAL CONCERT

A Difficult Program Carried Through to Success Under Leadership of Dr. Jules Jordan

PROVIDENCE, Jan. 17.—The Narragansett Choral Society gave the first concert of its present season at the Hazard Memorial Hall, in Peace Dale, last Wednesday evening, before a large and discriminating audience. The following was the program:

"A Little Bird in the Air," from "King Olaf," Elgar; "Go Song of Mine" (Chorus in six parts), Elgar; Soprano solo, "Ave Maria," from "Otello," Verdi; Cantata, "To Thee He Hath Shown," J. S. Bach; Cantata, "The Seven Last Words of Christ," Dubois.

The chorus, largely increased this year, gave an excellent account of itself in the arduous task set for it. Its singing from first to last showed the most careful preparation. The Bach number especially was sung with excellent effect, its difficulties being surmounted with ease, while the beauty and solemn tenderness of the choral part of the Dubois number was presented in a most praiseworthy manner. Another triumph was achieved in the six-part chorus by Elgar, which impressed the audience as a wondrously beautiful composition, full of effective writing.

The assisting soloists were Mrs. Evelyn Jordan Johnson, soprano; Walter E. Rogers, tenor, and C. Wilson Stanwood, baritone, all of Providence and pupils of Dr. Jules Jordan. Mrs. Johnson sang her solo number with beautiful voice and musicianly charm and her part in the Dubois Cantata with much impressiveness. In the Bach Cantata both the tenor and baritone solos were well-nigh faultlessly sung. Mrs. Johnson and Mr. Rogers had been heard before at these concerts in Peace Dale, but it was Mr. Stanwood's first visit and his first appearance at a concert of this kind. He was credited with having one of the best batonettes ever heard at these concerts, and, moreover, he sang with excellent expression throughout.

The accompaniments, furnished by Mrs. Lucien Kimball, pianist, were altogether helpful and satisfactory. The whole performance was under the direction of Dr. Jules Jordan, conductor of the Arion Club of Providence, who brought out to the full the beauties of the music and imparted confidence to chorus and soloists alike.

G. F. H.

Third Chamber Concert of People's Symphony

The third chamber concert in the series under the auspices of the People's Symphony Auxiliary Club will be given at Cooper Union Hall, New York, Monday evening, January 24, by the Adele Margulies Trio—Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist. The program will be as follows:

Mendelssohn, Trio, Op. 49, D Minor; Group of Piano Soli Representing the Romantic Period—(a) Schubert, Menuetto, Op. 78; (b) Schubert, Impromptu, Op. 90, No. 2; (c) Weber, Invitation to the Dance; (d) Mendelssohn, Spinning Song, and (e) Mendelssohn-Bartholdy, Scherzo, Op. 16, No. 2; Tschaikowsky, Trio, A Minor, "In Memory of a Great Artist."

The soloist will be Elizabeth Hargrove, pianist.

Ann Arbor to Hear Tina Lerner

Tina Lerner has been engaged to sing in Ann Arbor, Mich., under the auspices of the University School of Music, on May 20. Thus another important engagement is added to the long list secured for the young Russian pianist this season.

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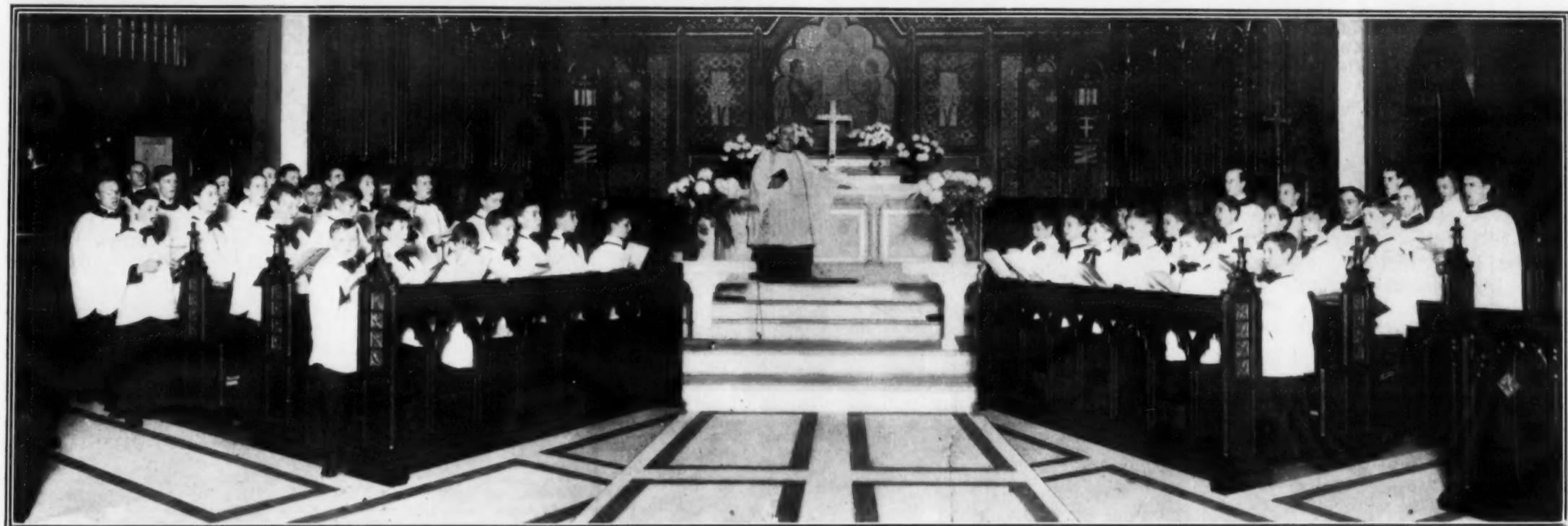
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TOLEDO CHOIR WHICH HAS PRESENTED MANY IMPORTANT CHORAL WORKS



Herbert Foster Sprague and the Vested Choir of Trinity Episcopal Church, Toledo, O. Mr. Sprague is the second from the left of the picture. This organization has presented many of the greater choral works in concert.

TOLEDO, Jan. 24.—Of the chorus choirs of Toledo, O., one of the foremost is that of Trinity Episcopal Church, which sings under the direction of Herbert Foster Sprague, choirmaster and organist. The chorus consists of fifty-three men and boys, and is entirely a paid choir. During each season the choir gives numerous choral works in addition to performing its regular services in the church. Among the great choral works which have been recently

given are: Handel's "Messiah," Mendelssohn's "Hymn of Praise" and "Hear My Prayer," Stainer's "Daughter of Jairus," Dubois's "Seven Last Words" and Mercadante's work of the same name, Macfarlane's "Message from the Cross," Gaul's "Passion," Barnby's "Rebekah," Gounod's "Gallia," Sullivan's "Prodigal Son," Gade's "Christmas Eve," Shelley's "Death and Life," Garrett's "Harvest Cantata," and Spohr's "God, Thou Are Great."

The principal concert of this year will be

devoted to a rendition of Mendelssohn's oratorio, "The Elijah." The soloists of these concerts are usually members of the choir, and the young boys who sing are especially popular with the large audiences which attend.

In addition to the regular choir of boys and men, there are two women's choirs, maintained in the church, which furnish music for the extra services and frequently combine with the larger choir.

Under the direction of Mr. Sprague these

choirs have attained to a large degree of efficiency, and the rendition of any new choral work which is undertaken under his direction is considered an event of musical importance in this city. In addition to the choir, Mr. Sprague has a new \$16,000 organ which is one of the greatest instruments in the Middle West. This organ was recently dedicated by Mr. Sprague, and his frequent recitals on it have won him a high position among the organists of Toledo and the entire State.

LOVES AMERICAN SONGS

And Schumann-Heink Finds That They Take Best on Her Programs

"I love to sing American songs at my concerts," said Mme. Schumann-Heink to Francis Leon Chrisman in an interview reproduced in the January *Musician*. "The music of some of them is positively beautiful. For example, take 'The Rosary,' by Ethelbert Nevin. It is one of the most exquisite pieces that I know of, and I am very fond of it. Nevin is a genuine artist, and this particular song, if it had been written by Schubert or Schumann, would have caused all the critics in the world to rave. Everywhere I sing it the audiences go wild over it."

"Beautiful as the words are themselves, the sentiment of the music is still more bewitching. The climax is reached at the close of the accelerando and largo passages. Nevin was a genius, I repeat, and his music is something beautiful."

"Likewise, G. W. Chadwick's 'Two Folk Songs' have been incorporated in my programs, as I regard them as very beautiful. He is one of our best composers. I find that the American songs take best, and, inasmuch as they are so beautiful and exquisite in sentiment, I think it the proper thing to have them on my programs. 'The Irish Love Song,' by Margaret Ruthven Lang, is also a piece that I love to sing, and one that receives great applause from my audiences. Mrs. Beach wrote some beautiful music, and her 'Irish Love Song' is very much liked. I sing it frequently. America has no need to feel ashamed of these composers. Their work will compare very favorably with the songs of the Old World."

In Charge of the Tetrazzini Tour

Harry G. Snow, who directed for Daniel Frohman the early tours of Ossip Gabrilowitsch and Jan Kubelik, and assisted C. E. Ellis in the concert tours of Mme. Mellia, is now in charge of the Tetrazzini tour.

A SELF-TAUGHT SAVANT

Late Ebenezer Prout Noted for Profundity of Musical Learning

The extent and profundity of the musical learning of the late Ebenezer Prout, made more remarkable by the fact that he was entirely self-taught, are recounted as follows by the London *Daily News*:

"Few musicians have been eminent in so many branches of the art as was Professor Ebenezer Prout, whose death at the age of seventy-four is announced. A profound theorist, he also produced many works which have been performed by choral societies throughout the country, and he was for many years, before being appointed professor of music at Dublin, a busy organist and teacher in London. Son of a Congregational minister, he was entirely self-taught, but in addition to acquiring a musical knowledge many professional musicians might envy, he mastered four European languages and had a good acquaintance with Russian and Hungarian. He held several organ appointments in London Congregational churches a generation ago, and for twelve years was organist at the Prime Minister's old place of worship, Union Chapel, Islington. Many of his choral works were written for the Borough of Hackney Choral Association, which he conducted from 1876 to 1890, resigning the post in order to have ample leisure for the writing of those famous works on musical theory which he afterward published. As showing his infinite capacity for taking pains, I may mention that before writing on the minuet form in his 'Applied Forms' he examined every minuet in the works of Handel, Bach, Couperin, Corelli, Mozart, Beethoven, Schubert and Haydn. In the case of Haydn alone this meant going through eighty-three quartets and nearly fifty symphonies. For the sonata form he investigated 1,200 movements."

Mme. Kirkby-Lunn to Sing in Many Cities

At the Volpe Symphony concert, at which Mme. Kirkby-Lunn will make her first American appearance, on February 6, at Carnegie Hall, New York, the English prima donna will sing an aria from Gluck's "Iphigénie en Aulide." On February 8 Mme. Lunn will be heard in Oberlin; on the 10th, in St. Paul, and on the 11th, in Minneapolis. On February 16, 18 and 19 the prima donna will be heard in St. Louis with the St. Louis Symphony Orchestra. The next week she will devote to Southern

points, and then will visit Montreal on the 25th. Among other cities in which she will be heard in the course of her two months' stay are Wellesley, Washington, Cincinnati and Pittsburgh.

New York State Teachers' Convention in June

The New York State Music Teachers' Association has announced that the next annual meeting of the organization will take place in Syracuse on June 28, 29 and 30, in the hall of Crouse Memorial College. Frank F. Shearer is president of the association and Gustave L. Becker is chairman of the program committee.

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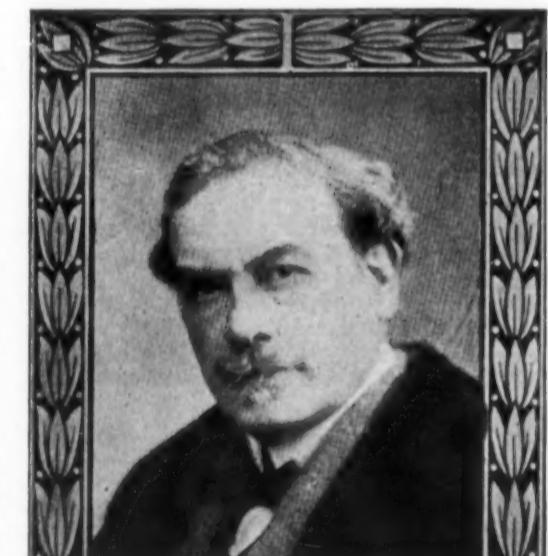
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PROVIDENCE'S BUSY WEEK IN CONCERTS

Lina Cavalieri, George Harris, Jr., and Cecil Fanning Among the Soloists

PROVIDENCE, Jan. 17.—With three concerts Friday night, all of them of high order, Providence was treated to more than its usual share of excellent music. Strange to relate, Lina Cavalieri, assisted by George Harris, Jr., tenor, drew but a small audience at Infantry Hall, but it was a most enthusiastic audience, and Mlle. Cavalieri was forced to respond to several encores. The opening number was an aria from "Herodiade," which she sang superbly. She pleased her audience most, however, by her artistic rendering of the familiar aria from "Carmen" and the delightful Italian song, "Maria Mari," both of which incessant applause obliged her to repeat. Her other songs were "Penso," by Tosti; "Era Di Maggio," Costa; "Je t'aime," Grieg, and "Amore Amor," Tirindelli.

Mr. Harris's admirable light tenor voice was heard to advantage in songs by Schumann, Strauss and Massenet. His singing of the Canzone from Verdi's "Un Ballo in Maschera" was especially fine, and he responded to an encore with "Annie Laurie," playing his own accompaniment and singing with exquisite taste and expression. Praise is due Evelyn Beatrice Paige for her finished accompaniments.

The second concert in the students' course was given Friday at Memorial Hall, where Myron W. Whitney, Jr., basso, was heard in a song recital. He was assisted by Mrs. Annie Louis David, harpist.

At the Churchill House, under the auspices of the Rhode Island Congress of Mothers, of which Mrs. Louis L. Angell is president, a musical was given by Mrs. Annie Ellis Dexter, of Boston, soprano, assisted by Helen Tyler Grant, cellist, and Raymond L. Havens, pianist.

The third musical of "The Listeners" was given in Churchill House, Monday afternoon, to a large and highly pleased audience. The artist was Cecil Fanning, baritone, who gave a song recital which was one of the most enjoyable musical events of the season. Mr. Fanning was heard here two years ago, and at that time made a profound impression. Since then his art has broadened. His rich baritone voice has never been heard to better advantage than it was on Monday. The program was varied. H. B. Turpin, the accompanist, gave an interesting talk on "Tannhäuser," giving the history of the early production and the story of the opera, after which Mr. Fanning sang excerpts.

Owing to the sickness of Sarah M. Farmer, teacher of music in the public schools, the committee of music of the school committee, at a meeting Friday afternoon, voted to recommend the appointment of Mrs. Walter H. Small, widow of the late Superintendent of Schools. This was somewhat of a surprise, as a large number of musical people of Providence were in favor of Olive Russell, the daughter of Emery P. Russell, director of music in the Providence schools. Miss Russell, who is twenty-one years old, has recently

returned from her studies in Italy, was found well fitted for the position, but it was considered that she did not have a sufficiently wide experience. Mr. Simester, superintendent of music in the public schools of Newport, was also a candidate for the position.

G. F. H.

SEMBRICH DRAWS LARGE PORTLAND (ORE.) AUDIENCE

Three Thousand Attend Her Concert, Given Under Difficulties in Unsuitable Auditorium

PORTLAND, ORE., Jan. 10.—An audience numbering more than 3,000 persons greeted Mme. Sembrich at her concert of last Thursday. Once more the need of a suitable opera house was demonstrated, for the only place procurable was the Armory, an immense, barn-like structure, faulty in acoustics and a disreputable place for such a concert. However, Mme. Sembrich was in splendid voice, and her audience felt amply repaid for the discomforts of hard benches, folding chairs and chilly atmosphere. The program was pleasing, and Mme. Sembrich graciously responded to several encores. Strauss's "Voce di Primavera" seemed to be the favorite number.

Francis Rogers was handicapped by the conditions, but acquitted himself with credit, disclosing a voice distinguished by richness and warmth. Frank La Forge, who, when here with Mme. Gadski, was pronounced the finest accompanist who ever visited Portland, quite fulfilled all expectations last Thursday. His Chopin numbers were exquisite, and he kindly responded to the demand for encores. This concert was given under the direction of Lois Steers and Wynne Coman, whose next attraction will be Teresa Carreño.

On Wednesday afternoon Mrs. E. A. Jobes gave a delightful musicale at her home, No. 411 Hasselo street, where she invited her friends and a few of Portland's representative musicians to meet Mr. La Forge and Mr. Rogers. Mr. La Forge gave a short program of Chopin numbers, and his interpretation was a revelation of the true beauty of Chopin's music. The Portland musicians present were Mrs. Warren E. Thomas, Mrs. Edward Alden Beals, Nancy Beals, Jocelyn Foulkes, Florence Jackson, Dr. Emil Enna, Professor F. W. Goodrich and William Wallace Graham.

The program of the Monday Musical Club, on January 3, was interesting. The subject was "Italian Opera of the Old School," and it was illustrated by arias from "La Figlia del Reggimento," "Somnambula," "Barbiere," "Giulietta e Romeo," "Ernani," "Rinaldo" and other more ancient operas. The singers were Mrs. Baltis Allen, Lillian Gardner, Lionel Smith, Lottie Banfield, Eileen Gerex and Myrtle Thompson. The instrumental numbers were rendered by Florence Jackson, Bess Boys, Alice Holman, Gertrude Hoeben, Alice Dougherty and Maud Bell. Piano solos were given by Miss Bell. H. C.

"Magic Hours" Performed

Homer Bartlett's one act musical play, "Magic Hours," was given three times at the Waldorf-Astoria on Friday and Saturday last for the benefit of the Stony Wold Sanitarium. It will also be performed in Passaic, N. J., on February 11. "Magic Hours" is published by G. Schirmer.

MISS GARDEN SOLVES AN OPERATIC PROBLEM

She Suggests That the Manhattan Be Devoted Exclusively to French Operas

Mary Garden has her own very definite ideas as to the only proper way of settling the vexed question of a Metropolitan-Manhattan merger. It is merely that the older house should confine itself to German and Italian works, leaving the French performances in the hands of Mr. Hammerstein exclusively.

The Metropolitan, according to Miss Garden's idea, has everything that can be demanded for the former class of works—good singers, excellent conductors, and fine scenery. Their French productions, such as "Manon," she thinks would not be tolerated in the smallest French theaters. On the other hand, Mr. Hammerstein has succeeded in popularizing such works as "Thais," "Pelléas," "Louise," and he is yet to produce "Aphrodite," "Monna Vanna," and "Griselidis."

To make the Manhattan a thoroughly French opera house he would, however, be obliged to release some of the Italian singers who have at their command nothing but the old operas, for which, Miss Garden contends, the public has lost all taste. On the other hand, it would be necessary to recall so splendid a conductor as Campanini, for whom the orchestra would be willing to do any amount of work. In addition to the typically French operas, Miss Garden would include in the répertoire such works as "Salomé," "Elektra," and "Don Giovanni."

YPSILANTI CONCERT COURSE

A Notable Choral Program Presented by State Normal Choir

YPSILANTI, MICH., Jan. 17.—The concert course given this Winter at the Conservatory of Music of the Michigan State Normal School at Ypsilanti has been most enjoyable. Just before the holiday vacation the Normal choir of 200 voices, under direction of Frederick Alexander, with Janet Spencer, contralto, and William Kerr, baritone, of Detroit, as soloists, gave a beautiful program, the first part consisting of Christmas carols. The German carols, the Jubilant Bohemian carols, and the old French carols were sung in all their quaint beauty by the unaccompanied chorus. The Cornelius setting of the "Adoration of the Magi," with solo ballad by Mr. Kerr, with a chorale, sung as accompaniment by the chorus, was given as edited by Walter Damrosch ten years ago for use in a New York concert.

In the second part of the program Miss Spencer gave an aria from "Don Carlos," Verdi, and two groups of songs—"La Cloche," Saint-Saëns; "Sapphische Ode," Brahms; "Wie Sollten Wir," Strauss; "A Ballad of Trees and the Master," Chadwick; "Gae to Sleep," Fisher; "Ecstasy," Rummel.

Mr. Kerr sang "Lungi dal caro bene," Secchi, and the two songs, "Oh, for a Breath of the Moorlands," Whepley, and

"My Jean," Huss. Both singers were received with great satisfaction. Mr. Alexander's accompaniments of the songs were in worthy support of the singers.

The next concert on the course will be given January 26, when the soloist will be Kitty Cheatham.

F. M.

EDNA SHOWALTER STAR AT NEW YORK CONCERT

Waldorf-Astoria Audience Applauds Lyric Soprano, Who Sings American Songs

Edna Showalter, lyric soprano, who made so successful a début earlier in the season at one of the People's Symphony concerts, was a principal feature at a concert of the Euterpe Club at the Waldorf-Astoria on the morning of January 13. Carl Morris, baritone, and Harry M. Gilbert, pianist, also took part in the program.

Miss Showalter's numbers included "Un bel di vedremo," from "Madama Butterfly"; "Sempre Libera," from "La Traviata"; "Fairy Song," Kurt Schindler; "Boat Song," Harriet Ware; "Roguish Cupid," F. X. Arens, and duets with Mr. Morris. Again Miss Showalter made it evident that she is mistress of an art of delightful qualities. She makes no great point of strength or power, and it is, in fact, one of the most pleasing aspects of her singing that she keeps so perfectly within the limits of what she can do to perfection. One listens to Miss Showalter with the happiness of perfect assurance that her excellent taste will not permit the entrance of any marring element at any point. Her voice in itself has a shadow, a suggestion, of something plaintive—a quality which wins sympathy at once, although a quality so delicate as to vanish under stress of dramatic expression or under the brilliance of coloratura. Above all, Miss Showalter's singing has the freshness which delights. Her fluency and accuracy in the coloratura of the Verdi aria were remarkable. So easy it seemed as she loosened these silver showers of notes, that one listening felt like saying to himself: "Why, I could do that myself." Mr. Aren's "Roguish Cupid" made a fetching close.

A kid-gloved Waldorf-Astoria audience is handicapped in the matter of applause, but it showed great pleasure and enthusiasm in Miss Showalter's songs.

Mr. Morris has a real vocal quality and a vibrant and gripping tone. He gave evident pleasure in the songs which he sang, but needs more flexibility and style. He sang songs by Strauss, Schumann, Grieg, Hugo Kaun, Margaret Lang, Huhn and Cowen. The Kaun song, "My Native Land," is by a composer whose name is heard in America much more frequently than his music. It was interesting, therefore, to taste his musical quality. This song did not depart from the usual German quality of the day, except for a little touch of the modern French in the style of Reynaldo Hahn. Kurt Schindler's "Fairy Song," which Miss Showalter sang, is infinitely more beautiful—in fact, is on a very high plane of beauty. Mr. Schindler is a German who has made his home for four years in New York, having been connected with the Metropolitan Opera House until last year.

Mr. Gilbert has considerable pianistic powers. He played a conventional Valse di Concert of his own and pieces by Grieg and Debussy.

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NEW RACHMANINOFF SONATA IS PLAYED

Tollefson Trio Distinguishes Itself at First Concert in New York

The Tollefson Trio, consisting of Mme. Schnabel-Tollefson, pianist; Carl Tollefson, violinist, and Vladimir Dubinsky, 'cellist, was heard by a large audience at Mendelssohn Hall on Thursday evening of last week. The concert was one of unusual interest not only because of the performance of the three sterling artists, but also on account of the program. This consisted of Rubinstein's Trio in B Flat, op. 52; Saint-Saëns's Trio in F, op. 18, and a sonata for 'cello and piano by Rachmaninoff, the latter being heard here for the first time.

This trio of Rubinstein is neglected by chamber musicians almost as much as his splendid "Ocean" and "Dramatic" symphonies are ignored by the orchestras. Yet it is a delightful work, gratefully written for the various instruments, and full of glorious melody. In this respect, as well as that of pleasing brevity, it must be accounted the most satisfying offering of the evening. The Tollefsons played it with heartiness and enthusiasm and a display of all those qualities that go to make up superlative excellence in the performance of chamber music. Save for a few bars played below pitch, one could accord nothing but unstinted praise to the strings, while Mme. Tollefson carried out her share with a sympathy, understanding and artistry that is as rare as it is beautiful. One longs to hear these players in solo work.

To Mme. Tollefson and Mr. Dubinsky fell the task of interpreting the Rachmaninoff sonata, and right well did they do it. Mr. Dubinsky was a classmate of the composer in Russia, so that there was a note of the warmth of personal friendship in the rendering of his share of the proceedings. His tone is as fine as silk and as smooth as velvet, and his skill from all other aspects is worthy of the highest praise. The sonata itself is not an epoch-making work, and is likely to add little to its composer's reputation. It is in four movements—

MILWAUKEE ENJOYS ITS WEEK OF GRAND OPERA

"Traviata" Sung in Italian for First Time There in Complete Form—Stars Win High Favor

MILWAUKEE, Jan. 17.—Last week was a notable one in musical events presented here. With the National Grand Opera Company at the Alhambra Theater, Pepito Arriola, the boy pianist, and Gertrude Lucky, from the Royal Opera in Berlin, at the Pabst Theater; Professor Christopher Bach's Symphony Orchestra at the West Side Turn Hall, and Joseph Clauder's Military Band at the Auditorium, the week possessed unusual significance.

The National Grand Opera Company ushered in the operatic season by presenting Verdi's "La Traviata" for the first time in Milwaukee in its entire or original Ital-



THE TOLLEFSEN TRIO

Carl Tollefson, Violinist; Vladimir Dubinsky, 'Cellist, and Mme. Schnabel-Tollefson, Pianist

headed respectively lento, allegro moderato, allegro scherzando, andante and allegro mosso—of which the first is by far the best from the standpoint of thematic interest. Its sombre coloring and harmonic progressions are characteristic of Rachmaninoff. Structurally it follows the beaten

path. The second and third divisions rather lack melodic attractiveness, while the last is exceedingly diffuse and long-winded.

The concluding number of the program was the Saint-Saëns, op. 18. It is brilliant, elegant and refined music, and was done with brilliancy, elegance and refinement.

ian form. In Mme. Zavaschi the National Opera troupe presented a prima donna of high ability, and Signor Amadi and others of the principals made a decided impression also. The chorus was made up of well-trained singers. The enthusiasm that greeted "La Traviata" was repeated at the presentation of "Aida," a performance that was even more liberally patronized than "Traviata." Mme. Fréry, whose high and pliable voice and schooling in the Italian method of singing have thoroughly fitted her for the rôle of *Aida*, interpreted the exacting part with great dramatic force. Signor Battaini availed himself royally of the possibilities contained in the rôle of *Rhadames*. His singing of the "Celeste Aida" and in the duet with *Aida* was most artistic. Blanche Fox, as *Amneris*, won high honors with her splendid style of acting. The chorus sang with vim and surprising purity of tone.

In "Lucia," Mme. Zavaschi's admirable voice and acting resulted in by far the best presentation of this opera that Milwaukee has heard. A valuable tenor acquisition of the company was introduced at this time in Signor Giuliani, who proved a real rival to Signor Amadi. "Lucia" attracted a remarkably numerous audience. M. N. S.

A Second Liza Lehmann Concert
The success of Mme. Liza Lehmann's first English song recital has prompted her manager to arrange a second concert on Friday evening, January 28, at Carnegie Hall, when Mme. Lehmann will introduce her new song cycle, "Breton Folksongs," and the "Nonsense Songs" from "Alice in Wonderland" will be repeated. Master Albert Hole will also again appear, and the other soloists will be Mme. Jomelli, soprano; Dan Beddoe, tenor; Miss Palgrave-Turner, contralto, and Frederick Hastings, baritone.

MARIE HERITES IN NEW YORK DEBUT

Bohemian Violinist Assisted by Dr. Franklin Lawson, in an Ambitious Program

Marie Herites, a young Bohemian violinist, effected her New York début at Mendelssohn Hall on Wednesday evening of last week. Miss Herites is a pupil of Sevcik. The task which she set herself at last week's concert was indeed one worthy of an artist of the highest calibre. There are, no doubt, plenty of feminine violinists ready to undertake the Bruch G Minor Concerto. But there are few who delight in shouldering the responsibility of the Bach Chaconne, and practically none sufficiently hardy to venture the two on the same program. Yet Miss Herites did this, and a number of other noteworthy things beside.

She is a player in whom the essentially masculine element seems to predominate. It must have surprised the majority of her auditors to hear so apparently frail a person commanding a tone of such extraordinary large volume, and such vigor and vivacity. Doubtless her work would gain considerably were the note of tenderness sounded in more pronounced fashion through greater delicacy and refinement of style. This is a quality which is likely to grow with succeeding years, however, and there is every reason at present to appreciate the joyous exuberance which characterizes her temperament.

Her technic is brilliant, if not entirely flawless. The fact that her intonation was occasionally at fault can in great measure be ascribed to temporary causes attendant upon the trying circumstances of a début. On the other hand she constantly dazzled her hearers with feats of double stopping, harmonics, and simultaneous "arco" and "pizzicato" execution. Her tone on the open G string was rich and round, and on the others remarkably pure in the higher positions.

Her interpretation of the great Chaconne was marked by considerable breadth and was not without appreciation of the grandeur of its contents. It was by no means a feminine reading and was all the more noteworthy for that reason. The phrasing was clear cut and the general outlines distinct. Technically this work is a cruelly exacting test and the player's accomplishments deserved high praise. She also gave much pleasure with a group of short compositions and was obliged to add Dvorák's "Humoresque" as an encore, playing it in a curiously original manner. She closed her program with a fantasia on airs from the "Bartered Bride"—a transcription of eminently "showy" character—and supplemented this with the familiar "Ronde des Lutins."

Assisting Miss Herites was Dr. Franklin Lawson, tenor, who contributed several operatic airs and some short English songs to the manifest pleasure of his hearers.

Louis Breitner, the Paris pianist, is now living in Berlin, where he has been added to the Stern Conservatory faculty.

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New York, Saturday, January 22, 1910

George Raymond Eckert, formerly the Indianapolis representative of "Musical America," will hereafter be in charge of the Chicago office of this publication.

A SUICIDAL PROPHET

Raymond Duncan arrived on American shores on a mission which involves a radical change in the musical structure of the entire civilized world. He would repudiate the tempered scale, as we know it on the piano, in favor of various forms of natural scales formed of the various combinations of the natural overtones of a given note.

The modern tempered scale in general use to-day was a departure from the older, natural modes, in the interests of a compromise between them which would allow a free modulation throughout all the keys. When this departure was made it was well understood that a single note on the piano must stand, let us say, for both F Sharp and G Flat, although in nature these are different notes, a "quarter-tone" apart. The system of natural overtones and the scales based upon them was perfectly understood by the Greeks.

Mr. Duncan does not say precisely that we should throw away our musical scale and imitate the ancient Greeks. What he does say is that if we pursue the employment of musical intervals as nature provides them, and thus shatter the modern system, which is unnatural and a compromise, we will necessarily find ourselves basing such a system upon the same eternal system of natural overtones which the Greeks understood so well and employed.

Mr. Duncan is a pure idealist, and the knowledge which he has of natural scales, not only of Greece, but as employed by primitive folk throughout the world, is positive and accurate. That the employment of such a musical system would dispose at once of all pianos, orchestras and organs in existence—the entire medium, in fact, through which we have our music to-day—does not disturb Mr. Duncan in the least. All this is false—unnatural—he says. If, therefore, we know what is true and natural and accept it, the loss of all this that is false amounts to nothing.

It is such an attitude of mind that has produced some of the greatest revolutions which the world has known in commerce, science, art, religion, and, in fact, all forms of human activity and endeavor. If a man has something better than that which exists, and demonstrates it, everything, in the long run—and sometimes with exceeding rapidity—must give way before him.

There is no doubt but that Mr. Duncan's ideas are deserving of a serious hearing. Certain things are in his favor. Important among these is the fact that modern music inclines to depart from the usual conventional modern scale, as is evidenced by the music of

modern France. Although the Gregorian chants, which have strongly influenced modern French music, are not a direct legacy of Greece, yet there is a kinship between the Greek modes and the Gregorian chants. Moreover, composers here and there feel the necessity of a freedom which is not to be found in our modern scale, and are devoting serious thought to the direction in which scale evolution may go in the future. It is by no means impossible that the civilized world will witness significant changes in the development of musical scales.

Against all this tendency is the enormous practical musical machinery now in existence—all the existing musical instruments—which are based on the tempered system. The inertia which these present to any such change is incalculably great, and the momentum of their present use is both tremendous and increasing. The question of scale evolution resolves itself, almost, to the old question of an irresistible force coming in contact with an immovable body.

What will Mr. Duncan accomplish? He comes here, a Californian, metamorphosed into an ancient Greek. He clothes himself in a homespun tunic of his own making, wears sandals and goes without stockings. He wears his hair longer than any musician who has yet appeared on these shores. He finds himself laughed at and joked about by the press on every hand, and finds no tribunal where he can gain a serious hearing. He says that he can find no one capable of judging the matter; that the musicians here are at such a low state of musical knowledge that they can not even be interested. He says that it is not important what he wears and eats, and that he should be treated seriously. He is forming a "Universal Music Society" for the propagation of the ideas which he represents.

Now, if any man could take a more complete means to kill his cause, it is difficult to say how he could go about it. Mr. Duncan is an interesting man, and any musician interested in the theory of music may profitably spend hours talking with him. We would like to see him stir up the mind of the American musician, which is often, it must be confessed, far too sluggish. But in view of the manner of his approach to the situation, his avoidance of every element of custom, manner, or mental attitude that could put him in touch with the average intelligent American, there would appear to be no hope for his success.

THE PADEREWSKI PRIZE COMPETITION

The prize winners have been announced in the last Paderewski competition for American composers. The results are interesting as showing how new names are continually coming to the front in the field of musical composition in America. One of the prize winners, Rubin Goldmark, is well known and has produced orchestral and other compositions of a high order, although, in common with those of many other Americans, his chief works are still very little known. David Stanley Smith, who has been connected with the musical department at Yale University, has been heard from time to time with interesting compositions in the classic forms. His overture, "Joyeuse," was given a number of years ago at the Chickering Production Concerts in Boston. Paul Allen, who was awarded the prize for the best orchestral composition, is almost unknown in America.

That these younger men win in competition with many works of high quality is a sufficient evidence of their possession of genuine creative powers. It was stated some weeks ago by one of the judges in the present competition that many works of excellent quality were submitted. All Americans interested in music should watch closely the results of the different competitions for American composers, and should not only remember the names which are brought to light through them, but should do whatever lies within their power to get hearings of the prize-winning works in their own cities.

Trite as it is to say that it is not always the prize-winning compositions that prove to be the best in the long run, the stimulation of the musical situation which comes as a natural result of such competitions is one of the best influences in the musical life of a nation, and one of the best proofs of its vitality. Conductors of orchestras and choruses, as well as chamber music organizations, should take the earliest opportunity to make these prize-winning compositions known.

SOLAR LOGIC

As was related in these columns not long since, the New York *Sun*, in its editorial columns, recently drew some extraordinary conclusions regarding Negro folksongs. The editor cited the exhaustive researches which were made by Lafcadio Hearn in his search to discover genuine "Congo" songs. No Congo origins proved to be discoverable, a fact which was at variance with the general belief, for it had been supposed that the Negro folksongs, with their strange intervals and potent rhythms, were brought from darkest Africa.

Basing his statement on the evidence furnished by Lafcadio Hearn, the editor of the *Sun* said that there are, in fact, no Negro folksongs.

The *Sun's* admirable method of reasoning in this matter is of great value in making certain deductions from the extremely interesting and valuable evidence given by Oscar Sonneck, Chief of the Division of Music, Library of Congress, in his report on "The Star-Spangled Banner," "Hail Columbia," "America" and "Yankee Doodle." His researches have been penetrating in the extreme. Lafcadio Hearn's explorations in search of Congo origins would seem to be child's play in comparison; and in fact the origin of some of these songs treated of by Mr. Sonneck is wrapped in even greater obscurity than any Congo songs. It is perfectly plain, from what Mr. Sonneck tells us, that "Yankee Doodle" is of no *American* origin. Moreover, it is equally plain that Mr. Sonneck has disproved its claim to English, Hungarian, Irish, Scotch, Hessian, or Spanish origin, or any other of the alien origins attributed to it. It is thus obvious that it has no *foreign* origin. Therefore we are forced to come to the conclusion that there is no such song as "Yankee Doodle."

Maud Allen, like Raymond Duncan, wants to be taken seriously by Americans. Mr. Duncan should by this time be able to tell her what not to do.

Alexander Sebald, violinist, of Chicago, thinks that American critics excel and have the best methods. By the way, has Mr. Sebald played in New York yet?

PERSONALITIES



Lydia Lipkowska and George Baklanoff, the Baritone of the Boston Opera Company

Mme. Lipkowska is nothing if not patriotically Russian, and a large representation of Russian urchins in Pittsburgh discovered the fact, to their great happiness, on the Russian Christmas Day, which occurs on January 7. The prima donna, who was playing in Pittsburgh with the Boston Opera Company, had every Russian child that the management of the theater could locate summoned to receive a jolly Christmas gift from her hands.

Svendsen—After a long siege of illness, which was so severe that fears were entertained as to his recovery, Johan Svendsen is again appearing as conductor in public performances in Copenhagen. The Norwegian composer endeared himself to the public by his long service as conductor of symphony concerts and Danish operas in Copenhagen, and his recovery has been made the occasion for much rejoicing.

Hall—Glen Hall, the American tenor at the Metropolitan Opera House, began his career as a boy soprano. He was one of two rival boy singers in Chicago, who, after contending for success in that city with honors even, toured the country and made much money.

McCormack—John McCormack, the Irish tenor of the Manhattan Company, is one of six children—four girls and two boys—who still lives with his father and mother in his native Athlone. Every one of them, Mr. McCormack says, can sing.

Smyth—Ethel Smyth, the London composer, whose works, besides chamber music and orchestral compositions, include the operas, "Der Wald" and "The Wreckers," is an ardent advocate of outdoor life and lives in the country as constantly as her work will permit. She is optimistic concerning England's musical future, and believes that the instinct to deprecate native music and exalt what is foreign will soon pass away.

Renaud—Although Maurice Renaud, now of the Manhattan, has been under contract to both New York opera companies, he takes little interest in their rivalry. "I am here to give my best to the public from an artistic point of view," said he the other day, "and I never trouble myself as to what one or the other of the opera houses is doing. In fact, I never even read a word of what may be happening between the two managements."

WOMEN COMPOSERS OF AMERICA—34

**Mrs. C. A. Boyle, of Kansas,
Writes Piano Pieces for
Mental Recreation**

By Stella Reid Crothers

[EDITOR'S NOTE.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

It has probably become apparent to the reader of these articles that only a small minority of our women composers devote their entire time to the writing of music. Exceptions are those who have been extraordinarily successful in their appeal to the popular fancy, or those few whose creative gifts have been touched by the divine fire—who write because they must! As a rule, many talented women must depend for a livelihood upon their vocal or instrumental accomplishments, and composing becomes a matter of mental recreation.

This is true in the case of Mrs. C. A. Boyle, who, as head of the piano department of the Kansas State Normal School, has had little time to give to composition. Coming from a musical family, a talent as well as an inclination for music was early displayed, and she was placed under instruction at the age of six years. When but ten years old she had produced several original pieces.

After graduating from the music department of the Pennsylvania State Normal School in her native town, Edinboro, she continued the study of piano with Robert Goldbeck, of Chicago, and pipe-organ with Livinowsky, of Cincinnati, and later took a special course in these, together with harmony and theory, at the New England Conservatory. Returning to Boston at a later date, she was a pupil of Charles F. Dennee and Edward Baxter Perry, giving special attention to methods of teaching and interpretation.

Mrs. Boyle has had extended experience in concert work, both as soloist and accom-



MRS. C. A. BOYLE

panist. While studying at the New England Conservatory, Boston, she was selected as accompanist for the Conservatory chorus. She was also accompanist for seven years at the Ottawa Chautauqua Assembly, but at present, following her own choice, she has in a large measure relinquished her public work and devotes her time and talents almost exclusively to teaching.

Mrs. Boyle not only endears herself to her pupils, but makes a friend of every one by her sweet, good sense and perfect sympathy. Besides her thorough knowledge of music, she has an interest in psychology, which has enabled her to inspire her pupils with her own high ideals.

A valse brilliant, "Euridice," is perhaps her best known composition. While not a prolific writer, Mrs. Boyle has published some other brilliant pieces for the piano. Her friends look forward to the time when she will have leisure to write out for others' enjoyment many of the exquisite melodies they have been permitted to hear from her fingers, and which will make her position as one of the foremost women composers of the West more assured.

tral, piano solo and vocal solo. The successful numbers were performed and received with the highest enthusiasm. In awarding these prizes the national president expressed the Federation's appreciation of an opportunity to have been connected with so notable an event as placing before the world three musical compositions of such importance.

"Co-operation with this magnificent national organization can no longer be regarded in the light of an experimental benefit. The records of over two hundred clubs will show improvement in every particular by reason of their connection with the National Federation. Individual work is broadened and standards are raised by a comparison of methods and by a knowledge of the work that is being done in different localities."

Mrs. Charles B. Kelsey, of No. 64 Washington street, Grand Rapids, Mich., is president of the National Federation, and the corresponding secretary is Mrs. Alexander Rietz, of No. 849 Wolfram street, Chicago.

WASHINGTON ORCHESTRA PLAYS

Second Concert Given by Herman C. Rakemann's Musicians

WASHINGTON, D. C., Jan. 17.—The second concert of the Washington Symphony Orchestra, under the directorship of Herman C. Rakemann, took place January 7, at the Columbia Theater, before a large and enthusiastic audience. There were present a large number of social leaders, who have recently come to the Capital City to participate in the social and official events of the Winter. The soloist on this occasion was Richard Lorleberg, a cellist of high

attainments, who came to this country a few years ago from Hanover, Germany. His selections were "Nocturne" (Chopin) and "Tarentelle" (Popper), both with the accompaniment of the orchestra. At the conclusion of these numbers the applause was so great that Mr. Lorleberg was compelled to respond to an encore with piano accompaniment.

The Washington Symphony Orchestra was in excellent trim, showing an improvement over the first concert in November. Certainly Mr. Rakemann has his men under control. The Schubert Symphony, B Minor, was artistically and delicately rendered, as was also the "Prelude," for strings, by Massenet. The other numbers by the orchestra were "Overture, Water-Carrier" (Cherubini) and "A Day in Naples" (Byng).

W. H.

POPULAR CONCERTS BY CLEVELAND SYMPHONY

Series Begun Under Direction of Johann H. Beck—Damrosch Orchestra's Concerts

CLEVELAND, Jan. 17.—The season for the popular symphony concerts opened on January 9 at Gray's Armory, the concert being given by the Cleveland Symphony Orchestra, under the direction of Johann H. Beck, who is the conductor of the orchestra every other Sunday during this series. Sol. Marcossen, violinist, was the soloist. His playing was full of fire, dash and color.

Walter Damrosch and his orchestra provided a feast for real music-lovers at Gray's Armory last week. A large and pleased audience heard them. Much interest is being manifested in the announcements of the appearance at the Hippodrome of Mme. Tetrazzini on Monday evening, January 24.

Henri Varillat, the French baritone, of New York City, is expected to be heard in this city and nearby places once more this Winter. When here in December he delighted several audiences with his art of interpreting French songs.

Frederick Williams is gaining new fame as a composer. His new song "Cobwebs" was sung by Felix Hughes, the baritone, recently, at Chicago, at a dinner given in honor of Mme. Schumann-Heink. Madame was delighted with the song and requested Mr. Hughes for a copy of it declaring that she intended adding it to her concert repertoire.

Marinus Salomons, the pianist, gave a most interesting Beethoven lecture-recital at the Hotel Regent Thursday evening.

The Toronto Mendelssohn Choir, of 230 voices, directed by Dr. A. S. Vogt, and the Theodore Thomas Orchestra, under Frederick Stock, will combine for a mid-winter festival here on the evenings of February 15 and 16, at Gray's Armory.

W. C. Hornell, bass; Etta Florence Musser, soprano, and Grace Benes, pianist, gave a recital before the Medina, O., Wednesday Musical Club January 5.

A. F. W.

HONOR FOR TILLY KOENEN

Dutch Contralto Chosen Soloist for Great Strauss Festival

Tilly Koenen, the Dutch contralto, has been engaged as chief soloist at the great Strauss Festival which the music-loving population of Munich have planned for next June. Miss Koenen is well known abroad as an exponent of Strauss music, and her programs on this side of the Atlantic have almost invariably included one or two numbers from this master.

Some singers claim that the music of Strauss makes undue demands upon the voice, but Miss Koenen says that she finds him no more difficult to sing than Handel and Mozart. In the fact that words and music are so welded together, Strauss offers more opportunities to display both the vocal and dramatic qualities of a singer than most of the older composers, and this fact has made Miss Koenen a strong adherent of this ultra-modern writer.

OUR BIG NATIONAL LIBRARY OF MUSIC

Collection at Washington Compares Favorably with the Best in Europe

A paper outlining the scope of the musical department of the Library of Congress is contributed to the *New Music Review* by O. G. Sonneck, librarian of the music division.

The Library of Congress now owns more than half a million volumes and pieces of music, and fourteen thousand historical, theoretical, esthetic, etc., volumes on music, not to speak of librettos, methods, etc. As a whole the collection now compares with the best in Europe. While it is true that all branches are not equally well represented, it is only a question of time before this is the case. In the case of orchestral scores the collection is now in the thousands. Of full opera scores there are more than eighteen hundred. This will be greatly increased both in number and value when a project now formed is completed, to copy some five hundred old opera scores, few of which are ever on the market. This plan will take, it is reckoned, several years to complete.

Two recent acquisitions containing works of great interest were the purchase of the Marquise Martorell collection of thirteen hundred very old and unpublished operatic arias in score and the opera libretto collection made by Albert Schatz, of Rostock, which latter took thirty-five years to complete.

The Library of Congress last Winter made an exhibition of some of its treasures. The groups of the exhibition were as follows: 1—Opera scores. 2—Rare music in general (old and modern). 9—Americana. 4—Old books on music, principally of the sixteenth and seventeenth centuries. In the first group works of different periods were included, ranging from da Gagliano's "Daphne" of 1608 to the "Salome" of Richard Strauss, and so of the other divisions. In the breadth and scope of the collection as Mr. Sonneck presents it, it is one to stir pride in every American.

Mr. Sonneck refers to the objection often made by residents of the large American cities that it would be better if the music library were situated in some other city than Washington, so that its contents would be open to a greater number of persons. As a matter of fact, he says, the use of the library compares very favorably with that of the Leipzig library, which possesses a capital collection of its sort, founded by the Peters publishing house, and which is a rendezvous for all the students of that city. The figures in Washington show that in 1908 the library supplied about sixteen thousand items to thirty-five thousand readers. In 1906 the figures for Leipzig showed twelve thousand items supplied to forty-five hundred readers. Washington has a changing population of three hundred thousand, while Leipzig is a very old musical center, with half a million inhabitants.

It is described with what facility a musician can make use of the treasures of the Library of Congress by means of what is called the inter-library loan. On application works may be sent to the local library for the use of the applicant, but the ordinary books on music which should be in the possession of every ordinary library of any pretensions will not be forwarded. For instance, Mozart's Sonatas or Elson's "History of American Music" will not be sent, while the original edition of Mozart's "Don Giovanni" or Strauss' "Don Juan" will cheerfully be loaned for inspection and use.

Autograph collections of composers are made when possible, but it is always insisted upon that the Library of Congress is not a museum but a library, and that the ambition of the directors is to "ultimately relieve the American scholar of the necessity of consulting European libraries."

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A PLEA FOR WIDE-SPREAD MUSICAL CULTURE

An eloquent and convincing plea for more widespread musical culture than is to be found in this country at present is made by Lester B. Jones, of the University of Chicago, in an article entitled "Music as a Social Force," published in the January number of *The World of To-Day*. Music is a form of entertainment, contends Mr. Jones, and no one can deny the necessity of entertainment as such. Entertainment differs, of course, for different people. One matter is certain, however—in a large city, with the intense strain of daily life, there is constant necessity for the exercise of the emotions.

"Without emotional activity the human mind becomes dull and dejected, visionless and hopeless," observes the writer—an idea similar to the one formulated by Aristotle.

TO HEAR BOSTON SYMPHONY

Erie (Pa.) Musical Public Given Unusual Opportunity

ERIE, Jan. 17.—The coming of the Boston Symphony Orchestra, with Olga Samaroff as soloist, on February 3 is being looked forward to with much expectancy by the musical public here, which feels particularly favored in being one of six cities chosen for a concert by this splendid organization. Another important event here will be Frieda Langendorff's recital, February 11.

The MacDowell Club, one of the leading musical clubs of the city, held an interesting meeting last week devoting its study to the works of Liszt. Gertrude Hefferan was at the piano. Numbers by Liszt and MacDowell were rendered by Aline Walker. A group of songs from MacDowell, sung by Mrs. Gertrude Sechrist Reinde, was much enjoyed. Mrs. E. M. Gross is president of the organization.

Local talent is interested largely in the production of Gilbert and Sullivan's "The Gondoliers," on January 26 and 27 by St. Paul's Choir, Peter LeSueur, director.

The Erie Concert Band is still giving fine Sunday concerts at the Majestic Theater. On January 2 the soloist was Mrs. Lorene Rogers-Wells, of New York, who was warmly applauded for some fine singing. Her appearance was specially interesting, inasmuch as her husband, Raymond Wells, lived formerly in Erie.

On January 9, Bertha Leibel, a promising pupil of Mrs. Hulda-Schuster Schnurman, was a pleasing acquisition to the Sunday program.

E. M.

Children's Chorus for Memphis Festival

MEMPHIS, Jan. 17.—A new feature of the music festival on April 25, 26 and 27 has been decided on by the festival committee of the Beethoven Club. It will be a children's chorus of at least 300 voices, probably more, recruited from the public schools. The entire plans for the festival have been completed, as follows: The Theodore Thomas Orchestra of sixty pieces will play at every one of the five concerts. There will be a quartet composed of Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Dan Beddoe, tenor; Marion Green, baritone. The soloists will be: Fritz Kreisler, violinist; Bruno Steindel, cellist; Tilly Koenen, contralto, and the pianist will be Olga Samaroff. The oratorio selected is "Elijah," which will be given by a chorus of 300 voices. Mrs. Jason Walker, president of the festival committee, is very much encouraged over the interest that has been manifested.

An Estimate of Delius

"His style is very much akin to that of Debussy in that it is essentially impressionistic, but it is quite as individual as the French composer's own style," writes Herbert Antcliffe in a sketch of Delius. "Delius's music is tremendously difficult to perform. He evidently disregards the diatonic scale, and key relationship to him means simply that all notes have some relationship with one another. He is a formalist to the same extent as was Chopin, and when his place in the world of art has to be considered in future times it will probably be regarded as quite as individual, and possibly on an equal rank with that of the great piano composer."

In this country the demand is constantly for something that will thrill. Were the sense of musical appreciation developed, this quality might be found in the masterpieces of music. Music is generally admitted to be a source of general pleasure, but none except the genuine music lover can know of the delights of being moved to the depths by the works of the masters. There exists an unhappy tendency to neglect the musical education of the majority of children simply because their abilities do not seem to promise more than mediocre performers. Were advantage taken of this innate appreciation the result would tend to the decrease of sensationalism in other forms. Surely there would be more practical value in a musical education at college than there is in the intricate mathematical courses that are prescribed as indispensable.

MISS VICARINO IN CANADA

Manhattan Soprano Has Appeared in "Carmen," "Mignon" and "Faust"

Regina Vicarino, prima donna soprano of the Manhattan Opera Company, has been delighting the Canadians with her vocal and dramatic art, in company with the French corps of Mr. Hammerstein's operatic battalion. She will return to New York in time to take part in the *première* of Strauss's "Elektra," January 25.

Although French opéra comique has been given oftenest during the Canadian tour, grand opera has been sung occasionally. Among the rôles in which Miss Vicarino has been cast are *Micaela* in "Carmen," *Filena* in "Mignon" and *Marguerite* in "Faust." The Polonaise in "Mignon" affords her the opportunity to exercise that famous F in alt, which always electrifies her audiences.

Miss Vicarino is but twenty-three years old and is strictly American, despite the delusion contained in the foreign sound of her name. She was born in this country and did most of her studying here, too, supporting herself and her mother by tutoring in French and Italian, and meanwhile taking instruction from Arthur L. Lawrason, the expert on voice production and English diction. She has, however, spent several years abroad, singing in all of the Italian cities. She has received decorations from the Duke of Connaught, Governor of Malta, and Prince Louis and the Duchess of Battenburg. Miss Vicarino was a fellow-student at Lawrason's with Louise Gunning, Sallie Fisher and Lina Abarbanell, who took the road to light instead of grand opera.

New York Symphony's Sunday Concerts

The second subscription series of eight Sunday concerts of the Symphony Society of New York will begin on January 30, that being the date of the first concert of the series. The concert of February 13 will be a double performance of Beethoven's Ninth Symphony. Following this, three concerts will be devoted to a Berlioz Cycle, in which "Harold in Italy," the "Fantastic Symphony" and the "Romeo and Juliet" will be given. The subscription opens on January 17 at the office of the society, No. 1 West Thirty-fourth street.

Helen Lemmel Back from Europe

Helen Howarth Lemmel, soprano, who was a teacher of singing in the Central and Western States, and has written many articles for musical publications, has returned from three and a half years of music study in Germany, and has located in New York City. Mme. Lemmel has been substituting in various churches, having appeared in the Presbyterian Church, Fifth avenue and 127th street, in the Old Presbyterian Church, of which William C. Carl is organist, and the Fifth Avenue Presbyterian Church.

Next Russian Symphony Program

Sergei Rachmaninoff will appear as pianist and conductor at the concert of the Russian Symphony Orchestra on January 27, interpreting his new symphonic poem the "Isle of Death," and the well-known second piano concerto. In addition to these the orchestra, under Mr. Altschuler, will be heard in Tschaikowsky's "Romeo and Juliet" overture and the Arensky variations on a Tschaikowsky theme.

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CINCINNATI'S NEW TRIO

Second Concert of the Heermann-Adler-Surm Organization

CINCINNATI, O., Jan. 17.—Cincinnati music lovers flocked in full force to the recent concert of the Heermann-Adler-Surm Trio in Memorial Hall. It was the second appearance of the organization this season, and they were heard to even greater advantage than before. The ensemble work was thoroughly admirable, there being that fine sense of intimacy on the part of the individual players without which good work in this type of music is an impossibility. The program consisted of the G Major Trio of Mozart and the great Brahms Trio in B.

The first of these is replete with grace and charm and was played in a manner that brought out the delightful qualities to the very best advantage. It was full of true Mozartean spirit and sparkle. The Brahms number is far removed from it in character and contents, being intense, profound and serious. It was played with perfect finish of execution and dignified, scholarly interpretation. Its weightiness of content was given a splendid proclamation by the three artists, who were fairly overwhelmed with applause at the close.

MAUD ALLEN FOR MILWAUKEE

She Will Appear with Philharmonic Orchestra—The Tetrazzini Ensemble

MILWAUKEE, Jan. 17.—Mrs. Clara Bowen-Shepard, Milwaukee's impresario, has closed a contract with Maud Allan, the dancer, assisted by a Philharmonic orchestra of sixty men, for an appearance at the Pabst Theater on February 7. In view of the fact that hundreds were turned away from the performance of Isadora Duncan in Milwaukee last October, it is expected that an audience of record size will see Miss Allan.

Mme. Tetrazzini will appear at the Auditorium on January 28, under the direction of Oscar Hammerstein. She will be supported by singers from the Manhattan Opera House, New York.

H. Evan Williams, tenor, will be the only soloist at the Thomas Orchestra concert in the Auditorium on January 17, to be given under the auspices of the Milwaukee Musical Society. Mr. Evans will be heard in two numbers. Judging from the ovation accorded him at the time of his appearance in the "Requiem Mass," his presence will be a magnet to attract music lovers. M. N. S.

Mrs. Zeisler's Eastern Tour

Fannie Bloomfield-Zeisler, the pianist, will make her annual Eastern concert trip the end of this month, and on Saturday afternoon, February 5, will give her annual recital in Carnegie Hall, New York.



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MILWAUKEE AUDIENCE IN ECSTASIES OVER ARRIOLA

Boy Pianist Pays His First Visit to the City and is Introduced to Another Child-Prodigy

MILWAUKEE, Jan. 17.—Pepito Arriola's recent concert here electrified his audience. It was the first visit to Milwaukee of the Spanish wonder-child, who exhibited his pianistic achievements at the Pabst Theater, assisted by Gertrude Lucky, soprano, and the Berlin Royal company.

The applause which is customary whenever a well-authenticated prodigy makes his bow on a concert stage was heartily accorded the boy at his first appearance on the stage, but this was nothing compared to the ovation which his wonderful playing brought forth. The audience went into ecstasies of enthusiasm as the last recapitulation of the initial bars of the "Waldstein" and the characteristic run and C major chords echoed the finale of a most remarkable Beethoven prologue to a remarkable concert. Musical feeling and exquisite phrasing, touch, perfect piano technic and all other details that make a combination of an artist and virtuoso were exhibited by little Pepito in the Beethoven numbers, as well as in a wonderfully played group of Chopin preludes.

During the visit of Pepito to Milwaukee arrangements were completed for a meeting between the Spanish wonder and Gerald Kunz, Milwaukee's prodigy violinist. The two child artists, each between ten and eleven years of age, were brought together at the home of Mrs. Clara Bowen-Shepard, Milwaukee's impresario. The boys became fast friends at sight. Gerald Kunz had been engaged to appear on the program with Pepito, but this arrangement was cancelled by Pepito's manager, who refused to permit another prodigy on the same program. An informal program was given by the two youngsters at the home of Mrs. Shepard. M. N. S.

David Bispham's Popularity

David Bispham's appearances this season have demonstrated in most convincing fashion his increasing hold on popular favor. Close on the heels of last year's record-breaking season, the number of engagements that he is filling this year is greater than ever before, there being scarcely an open date in the entire months of December and January. Points that he will visit in the near future will include Cedar Falls, Ia.; South Bend, Ind.; New Haven, Conn.; Hartford, Conn.; Richmond, Ind.; Milwaukee, Wis.; Chicago, Ill.; Omaha, Neb.; Kansas City, Mo.; St. Paul, Minn., and Troy, N. Y.

Adela Ponzano, who sang small parts at the Manhattan last season, was the Brünnhilde in a recent performance of "Götterdämmerung" in Bologna, Italy.

A BELGIAN PIANIST WHO HAS ALSO WON FAME AS COMPOSER



ARTHUR VAN DOOREN

Pianist and Composer of the Operas "Guillaume de Loris" and "Kermesse"

BRUSSELS, Dec. 29.—Two fields of musical endeavor have been gleaned by Arthur Van Dooren with rich fruitage of success. He is one of the most prominent of Belgian pianists, and also one of the country's most original and successful composers. His opera, "Guillaume de Loris," has been played forty-four times at the Royal Monnaie Opera House in Brussels, and always with splendid success. Another of his operas, "Kermesse," which was played for two years at the Antwerp Opera House, has just been translated from Flemish into French, and is being produced four or five times a month at the Liège Opera House.

As a pianist Mr. Van Dooren has scored a success in all the capitals of Europe, and he was the favorite pianist of the late Queen of Belgium. Among his compositions his Sonata in F and his Concerto, both for piano, have been received with great favor, and he has written many smaller pieces. His habit of frequently including the works of American composers on his programs has earned him American gratitude. He often plays and himself greatly admires the compositions of MacDowell, the "Silver Spring," by Mason, and George Arnold's "Elegia."

DR. WULLNER ADMires MARY GARDEN'S SINGING

And Coenraad Bos, His Accompanist, Thinks American Ragtime Is Worthy of Praise

DENVER, CO., Jan. 17.—Dr. Wüllner during his recent visit here, expressed himself as enthusiastic over the splendid prospects enjoyed by American musical artists. He said that he was firmly convinced that America is destined to give the world some of its greatest singers, even though the outlook for great composers seems to him to be less bright. The fact that the greatest compositions will continue to come from Europe is due, he claims, to the many generations of culture by which foreign nations are in advance of this one. Nevertheless he finds that his most intelligent and appreciative audiences are right in this country.

Dr. Wüllner is not at all inclined to disagree with Mme. Sembrich about the decline of singing. While he appreciates the pure beauty of the old Italian bel canto he is never weary of expressing his praise for such interpreters of modern music as Destinn, Garden, Farrar and others. He believes that it is false and unjust to call Mary Garden a "prima donna without a voice," insisting that she is "a great artist, a wonderful artist, and that she can sing." Even though she may not be entirely at home in the trills of old fashioned Italian coloratura operas, she is none the less a great vocal artist.

Herr Bos, Dr. Wüllner's incomparable accompanist, is quite as fond of America as the singer. What specially pleases him is American ragtime—of all things! "Oh! Its enthusiasm, its clear definite rhythm, its swing!" he recently exclaimed; "It is too delightful and Americans should not stick their noses up at what they have made their own special discovery. If we had ragtime and musical comedy in Germany we would be a happier people."

Caroline Hudson and Leo Schulz in Bridgeport Concert

BRIDGEPORT, CONN., Jan. 17.—An interesting concert was given at the First Congregational Church on Wednesday afternoon, under the auspices of the Wednesday Afternoon Musical Club. Caroline Hudson, soprano, and Leo Schulz, cellist, were the artists, and a large audience enjoyed their fine work to the utmost. Miss Hudson sang songs by Puccini, Stange, Strauss, Henschel and others, while Mr. Schulz's contributions consisted of compositions by Bach, Chopin, Dvorák, Saint-Saëns and Popper. He was at his very best, and played with such beauty that he was obliged to add Schumann's "Träumerei" as an encore. Miss Hudson's singing was a delight. Each of the various numbers was rendered with great finish and expression, the lighter numbers being particularly effective.

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MUSIC INSTRUCTION IN THE SCHOOLS

Its Effect in Molding the Character of Pupils—Admirable Results of Twelve Years of Systematic Training in New York—Comparative Racial Susceptibility to Musical Influence

Ever since school children to the number of 3,000 participated in the Sängerfest at Madison Square Garden last June, all parts of the country have been asking what magic was used by the instructors of music to evolve such vocal excellence.

The triumph at the Sängerfest was not the first experienced by the singing classes from New York schools, and it will be by no means the last, according to the city's two directors of music, Albert S. Caswell and Frank R. Rix, who, as quoted in an article in the New York *Evening Post*, not only believe in the possibilities of the young people with whom they are working, but also in the stimulating quality of the work itself.

Mr. Rix has the superintendence of instruction in the Manhattan Training School, the high school departments of Queens and the elementary schools of Manhattan, the Bronx, Queens and Richmond, while Mr. Caswell's labors take in the Training School, the high schools and the elementary schools of Brooklyn. There are about fifty supervising teachers under their direction.

"Music," said Mr. Rix, "in the public schools has as much or more effect in the quality of work that is done, and as great an effect upon the characters of the pupils, as anything in the whole course. Throughout the elementary grades it is taught systematically and progressively, and at present in the high schools the pupils are required to take one period a week for two years. For those who intend to enter the training schools, one period a week for four years is required."

"Where music has been taught systematically in the elementary schools for the past eight years results to the teachers are apparent. It is found that the knowledge of music in teachers trained in New York is far superior to that of the ones who come to us from outside."

"I do not say that we are at present realizing our ideals in music instruction. That is not always an easy thing to do, and it is made the more difficult for us from the fact that New York has so large a percentage of floating population."

"Of course, various nationalities predominate in the different sections, but that does not make so much difference as you might imagine. It may surprise you when I say that the Italian children are not, as a rule, musical. Ours aren't, at any rate. The voices we get are coarse and uncouth. If I had to make a choice I might say that the children of Jewish extraction are as successful as any, and as susceptible to the influence of music as any."

"Music has been taught systematically throughout the city for about twelve years. Before that the instruction was a sort of a go-as-you-please matter. That is, teachers were hired by the hour, or period, and the results were not any better than might have been expected."

"As it stands now, there has been a great deal of progress in music in the schools, and, although we cannot claim that results are uniformly what we would like, there are still many classes to which we can take visitors with the utmost confidence."

"We can show schools where the children of the seventh and eighth grades can read songs in three parts at sight, and that is something it would be hard to duplicate satisfactorily anywhere else in public schools."

"The singing of the children in the Sängerfest was an example of what can be done. When the idea of having them sing on that occasion came to me I had faith. I knew that they could do it. When I took the manuscript of what was to be done to the teachers they looked at it in amazement and threw up their hands. But we went to work, and when I heard the first ensemble chorus I knew that my faith was justified."

"I led the chorus at the Garden, and it was for all the world like playing on the most responsive instrument. There was concentration of attention that was marvelous, to say the least."

"I was not so surprised at this reverence for the music and desire for excellence as some others were, for, as I say, I have faith in the children and in the emotions with which good music inspires them. Why, I am sure I could have furnished a chorus of 25,000 as easily as one of 3,000. And the

music was from 'Elijah,' at that, as difficult as the Oratorio Society sings."

"We are proud, too, of the time we trained 200 children to sing with the Oratorio Society in Carnegie Hall, when the 'Children's Crusade' was given, three years ago, under Damrosch. Those 200 children came from the elementary schools, not, as in other cases, from the high schools."

"The scores were placed in the hands of the children and they learned their parts in six weeks. They learned them from reading the music; it was not merely drummed into their ears by a piano."

"At the Peace Conference at Carnegie Hall we had 500 children on the stage, and they sang a number of selections in two and three parts with perfect intonation, authority and absolute interpretation. I don't mean that they merely sang the notes, and sang them in time and together, and all that; I mean that they put soul into the music; they showed that something which tells that the singer is inspired by the beauty of what he is singing, that he partakes of the inspiration of the creator of beautiful musical phrases."

"And that is our whole idea. We know that if you give a child music that has something real within it, it will work toward arousing high ideals; that its moral effect cannot be measured, and that its whole ethical effect is greater than can be got through any other medium."

"You cannot possibly sing a good song, and sing it well—a song that is exalted—without part, at least, of that exaltation being absorbed by yourself. Neither can the children we teach."

"We are not teaching sight-reading just for discipline, but so that the child will be able to grasp what is in music—to open his eyes to the grandeur of music."

"In our teaching we aim first to give the child experience in music, to see that he gets in touch with good songs, songs of lasting value; second, we give him the ability to understand the symbols of music and to interpret them in tones; and, third, there is theory, but of that we only aim to teach what is needed for the proper understanding of what is being done—only the practical part."

"We should make more use of these children's voices. I should like to have a great festival every year such as they have in the Crystal Palace, in London, with a chorus of 5,000 or 6,000 voices. I am sure it would be as great a success here as it is there."

Concert by McDowell Club

Music from the works of modern composers, including four pieces by MacDowell, was on the program given by the MacDowell Club, at its rooms in the Metropolitan Opera House building, Tuesday night, January 11. The MacDowell selections were an excerpt from ten pieces, Shadow Dance, Melodie and Poem. The program also contained the Brahms Sonata in A Major, Sonata in A Major by César Franck, and an aria from "Cavalleria Rusticana," sung by Miss McCullough. Mrs. Lapham played the piano part, and Emil Herman, who shares with his father the concertmaster's desk of the Cincinnati Symphony Society, was the violinist in the two instrumental numbers.

Crosses Sea to Wed Music Critic

Although the parents of Martha Gaertner in Vienna objected to her crossing the ocean to marry her boyhood lover, Heinrich Fritsch, they relented when she arrived in New York, January 13, and the two were married. Fritsch said he was twenty-one years old and a musical critic for the Vienna *Freie Presse*, which had sent him to New York to write about the productions at the Metropolitan and Manhattan Opera Houses.

Recital For An Adamowski Pupil

BOSTON, Jan 17.—Virginia Stickney, one of the talented pupils of Josef Adamowski, the distinguished cellist of the Adamowski Trio, will give a recital in Steinert Hall, Saturday evening, February 5. Miss Stickney has already appeared many times in public in recital and concert, and has been a valued assistant of Mr. Adamowski in his teaching.

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BEETHOVEN'S "NINTH" UNDER ARENS'S BATON

**Arctic Weather Fails to Dampen
the Enthusiasm of People's
Symphony Patrons**

Not even the arctic conditions that prevailed last Friday night could diminish the enthusiasm of the devoted followers of F. X. Arens and the People's Symphony Orchestra, and, what is still more significant, they could scarcely affect the number of those present.

Carnegie Hall was comfortably filled, and there was enough extra hearty applause after each number to make up for those who had stayed at home. The main event of the concert was the further consideration of Beethoven's Ninth Symphony, the first movement of which had been analyzed and played at the preceding concert. In accordance with Mr. Arens's commendable plan, this was repeated, and the thematic contents of the scherzo analyzed and illustrated previous to the performance in its entirety. The playing of the orchestra was marked by the same high standard of excellence as is always the case, and the men brought out the grandeur of the allegro and the boisterousness of the scherzo with fine effect.

Before the Beethoven work they gave Mozart's "Magic Flute" overture, and distinguished themselves by an unusually clean-cut performance of the fugue. The remaining numbers were the lovely andante cantabile from Tchaikovsky's B Flat String Quartet, the stirring "Marche Slave" and the Sinding Violin Concerto, with Maximilian Pilzer as soloist. The young man merely confirmed the high opinion which he has already created. He played the concerto with a fine quality of tone, considerable technical resourcefulness and emotional fire. At the close of the work he was obliged to rise and bow in acknowledgment to insistent applause some five or six times.

Operagoers Complain

A complaint of the choice of operas and singers at the Metropolitan Opera House Saturday matinées has been made by a subscriber to these performances, who says that Mr. Caruso has sung but once and Miss Farrar not at all at these matinées. The fact that "Bohème," "Tosca," "Butterfly" and "Aida" have been given only at night performances is also objected to.

Another patron of the Metropolitan writes to the New York *Evening Post*, complaining of what he styles an "organized clique" manufacturing enthusiasm for certain singers. He asks the opera house management to "put a quick end to what is becoming a serious nuisance."

New York College of Music Concert

An excellent program was performed by the students of the New York College of Music at their recital held at the school on Thursday evening of last week. All of the participants displayed a remarkable degree of skill and musical ability. The program opened with a movement of Beethoven's Trio, op. 1, played by Hattie Sturmdorf,

Milly Maschmedt and Rebecca Stanger. This was followed by Raff's Impromptu Valse, op. 94, for piano, which was done by Martha Klein. The first movement of Rode's Seventh Violin Concerto was given by Anthony Kamp, and Katherine Helwig did good work in Beethoven's "Pathétique" sonata. In addition to these there was the Bruch G Minor Violin Concerto, done by Miss Maschmedt; three piano solos by Harry Meyrowitz, and the second part of Gade's Ballad, for soprano, alto, baritone and chorus, sung with Dorothy Beaumont, Irene Korman and Samuel Keplow as soloists.

WESTERN CONTRALTO WHOSE SINGING WON PRAISE OF SEMBRICH



Bertha Josephine Thorgaard

KENMAR, N. D., Jan. 15.—A notable talent has appeared in Kenmare in the person of Bertha Josephine Thorgaard, a fifteen-year-old contralto. Young Miss Thorgaard has evinced exceptional musical talent from her earliest years, and not only is she a singer of the greatest promise, but a capable pianist besides. Her vocal instruction thus far she has received at the hands of Robert Boise Corson, of Portland, Ore., but she expects shortly to visit New York and to resume her musical studies there. In November last she sang for Mme. Sembrich in Valley City, and immediately upon hearing her the famous artist declared that she had a beautiful voice which would surely win fame for her if she could be placed in the care of the best instructors. Miss Thorgaard has therefore determined to follow this advice.

Tonkünstler Society's Concert

In the Tonkünstler Society's concert on Tuesday, January 18, at Assembly Hall,

FLONZALEY QUARTET'S AUDIENCE IS THRILLED BY REMARKABLE PLAYING

**Chamber Music Organization, at Its First New York Concert of the Season, Holds Hearers Spell-bound—Smetana's "Aus
Meinem Leben" Among the Offerings**

The audience which attended the first subscription concert of the Flonzaley Quartet on Tuesday evening, January 11, at Mendelssohn Hall, New York, enjoyed as perfect a two hours as it has been possible to experience in musical New York this season. If anything could surpass the playing of the Flonzaleys last year, it is their playing this year. They gave the following program:

Beethoven, Quartet, Op. 18, No. 6, in B Flat Major; Allegro con brio; Adagio ma non troppo; Scherzo (Allegro); La Malinconia (Adagio)—Allegretto quasi—Allegro: William Boyce (1710-1779) "Sonata a tre" (For two violins and 'cello); Andante Pomposo—Allegro (Fuga); Largo—Alla Gavotta; Affettuoso—Allegro: Smetana, Quartet in E Minor ("Aus Meinem Leben"); Allegro vivo appassionato; Allegro moderato (alla polka); Largo sostenuto; Vivace.

The buoyancy and magnetic charm which one has learned to expect of the Flonzaley Quartet were evident from the first bars of the Beethoven, which was played in a manner to make the hearers feel that not a note of what followed should be missed. The adagio sailed off on Aegian seas of tone, except for one strange unison chromatic interruption, a Beethovenian flash of genius which came over the scene like the shadow of a strange and dimly perceived fate. In the adagio opening of the last movement, which is a whole "Pathetic" Symphony in miniature—and not so diminutive, either—the players achieved one of the artistic triumphs of the evening. This revealed itself particularly in an extraordinarily well felt climax, where the music rises to an intensity of combined anguish and beauty such as only the greatest genius can conceive.

The playing of this climax left a strange sense of having been in the presence of perfection. Perfect art, like a great or perfect experience of the soul, is unforgettable. A moment of perfect art remains imbedded in the consciousness like the memory of a perfect hour of life. It was thus with the playing of the Beethoven by the Flonzaleys.

The Boyce "Sonata a tre" was a charming piece of writing in the style of the middle of the eighteenth century. The modern soul is a little impatient of this admirable art, the chief virtue of which is its formal beauty. One is left longing for a spark of the Promethean fire.

Any who had not hitherto thought of Smetana as one of the great masters must have come away from the concert with a very different idea of that composer. Sel-

dom has an audience in Mendelssohn Hall been lifted to a higher plane of keen enjoyment than by this wonderful Quartet in E. Minor, "From My Life." Truly this work is from life—from its very heart. The first movement, where the composer expresses his youthful love of art and unsatisfied longings for the ineffable, alternates Parnassian fervor with beauty that is soul-dissolving. It is a work of purest genius, ranking in poetic quality with the greatest chamber music of Schubert. At the entrance of the second theme of the second movement, which is composed of dances, I heard a murmur of "Razissant!" behind me, and one could discern a similar feeling throughout the audience. In the third movement Smetana expresses his memory of the love of the maiden who became his wife. The music is of surpassing expansiveness and breadth, quite apart from the rarity of its beauty. It made one think of Stevenson's "Under the Wide Starry Sky." The national music of the fourth movement was worked up to a climax of colossal physical vigor before the sounding of the famous long-drawn high E, the signal of the composer's deafness, and the unescapable note which rang in his ears. The suggestion of tragedy at the end is a no less perfect piece of expression than all the rest.

Seldom does a chamber music work so grip the attention of an audience from beginning to end as did this quartet of Smetana. Throughout the whole work the hearers drank great draughts of delight. The audience made plain its pleasure in this remarkable concert.

ARTHUR FARWELL.

The New York critics passed judgment on the first appearance of the Flonzaley Quartet as follows:

The playing of Messrs. Betti, Pochon, Ara and D'Archambeau was fully up to the Flonzaleys' usual standard. Their ensemble work was excellent, and their tone pure and rich. Especially finished was their interpretation of the last two movements of the Beethoven quartet, playing that roused the audience to unusual enthusiasm.—*New York Tribune*.

Scarcely a fault could be found with the work of the quartet. It was a performance that was noteworthy among chamber music concerts.—*New York American*.

The four instruments, under the bite or the persuasion of the bows, were kept in admirable tonal balance without sacrifice of individuality. There were precision of attack, unanimity of phrasing and a regulation of dynamic values that comes only after such years of practice together as these musicians have enjoyed.—*New York Sun*.

Kreisler Returns to New York

Fritz Kreisler returned to New York from his Western tour late this week, after an absence of two months, ready for his third recital here in Carnegie Hall on Friday afternoon, January 28. Tartini's "Devil Trill" Sonata, the Vieuxtemps Concerto and Paganini's "Non Piu Mesta" are the big pieces on the program, in addition to a half dozen smaller numbers of the kind which Kreisler has made entirely his own and without which no Kreisler recital program seems complete.

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BOSTON OPERA COMPANY IN CHICAGO

"Lakmé," "Carmen," "Bohème," "Rigoletto" and "Butterfly" Receive Impressive Performances

CHICAGO, Jan. 17.—Delibes's "Lakmé" had its first American representation in this city twenty years ago under the direction of J. C. Duff, and while it still has a vogue abroad, it seldom finds a place in the modern répertoire. Hence its revival by the Boston Opera Company Tuesday evening at the Auditorium came in the nature of a refreshing novelty, and easily won upon the merits of representation.

Owing to the illness of Paul Bourillion, his place was taken by M. Columbini, whose throatiness did not give distinction to the music of the rôle, although he was quite impressive in the action. Bettina Freeman made *Mallika* acceptable, and Giusto Nivette gave a finely rounded representation of the vengeful old *Brahmin*.

The delightful sensation of the night was the first appearance of Lydia Lipkowska in the title rôle. Nature seems to have moulded her svelt physique for the part, art fashioned her song, and a particular spirituelle personality given her the graces to invest and dominate the characterization—poetically and charmingly. The coloratura character of the sweet, slenderly soaring music was admirably befitting to her voice and vocalism. Her rendition of the "Bell Song," both unaccompanied and with the obbligato, was the dainty essence of lyricism. Mlle. Lipkowska conquered completely in this part.

With the memory of many *Carmens*, the embodiment of Maria Gay at the Wednesday matinée is something new and strange, vigorous and realistic as she sweeps disdainfully through the Bizet music drama, playing havoc with the hearts in men, until her tigerish and reluctant resignation. There is something big and primitive in her handling of the part, which has evidently been studied close to nature.

Raymond Boulogne was a dashing *Escamillo*, while Eugenia Bronskja was a gigantic but gentle and melodious *Michaela*. The orchestra under Arnoldo Conti gave all the color and big sweep of the score.

"La Bohème" was revived Wednesday evening with the best cast of the season, all uniting to give the Puccini airs with inspiring power and finish, nor was the orchestra less fortunate in closely following this delightful drift, which is eminently music of modernity, and at the same time is charmingly melodious. Alice Nielsen made her first appearance in the rôle of *Mimi* and astonished her friends by the broadening of her voice, indicating that vocally she has come into the stature of grand opera. A few years ago her voice was slender but singularly beautiful and true; now through some necromancy the middle tones have been wonderfully broadened. The change gives her a much more decided position for sustaining trying rôles than she formerly had, with this new addition of dramatic color. Her characterization was sweet and simple and well modulated throughout. Mme. Bronskaja, whose versatility is puzzling, throwing aside the melancholy atmosphere touching her *Michaela* of the afternoon, appeared as the gay *Musetta*, investing it with remarkable spirit, if anything overacting a trifle, but singing it, on the whole, well.

Florencio Constantino, the sterling tenor, gave a most admirable representation of *Rodolfo*; both the character and the singing were so finely proportioned and well knit in acting and vocalism that it would be difficult to recall a more satisfactory revelation of the rôle. He gave the "narration" in the first act a new interest in storied song, and was equally faithful and finished in all the work with his fellows.

The revival of "Rigoletto" Thursday evening attracted an interested audience, because the melodies of this old-fashioned romance never fail to please the popular ear, despite its archaic design. Frances Alda, lent by the Metropolitan Opera Company, came all the way from New York to sing the rôle of *Gilda*, and returned immediately after the performance. She is a plump and pleasing person, and her voice appears to have grown somewhat since her appearance here in "Falstaff." She gave the music fairly but without distinction. Florencio Constantino again came gracefully to the fore as the sportive *Duke*, and looked every

inch the gay swaggerer. Fortunately for his listeners, he gave them good measure by restoring the too frequently omitted aria at the opening of the third act, and his singing of "La donna e Mobile" was rich in melodic charm.

George Baklanoff, the young Russian baritone who scored as the Ethiopian in the opening opera, repeated this with emphasis by a very interesting and expressive vitalization of the frenzied court jester, *Rigoletto*. The grand operatic parts of old school opera do not afford large license for realism, but this actor-singer gave new lights and shades in his sinister portrayal. The voice, large in range and remarkable in carrying power, was used with great care in studied value of phrasing.

The Savage Opera Company came from Boston with spectacular pictorial pioneering of Puccini's "Madama Butterfly," and now again comes from our "American Athens" a new and even better vocalization of the simplest yet the most deeply moving of modern operas, under the artistic wizardry of Henry Russell Friday evening. In conformity with the rule of the Boston Grand Opera Company, this production was carefully and consistently staged—neither overdone nor meagre in its scenic environment and other provisions of visual detail. The task of the orchestra was well carried, giving the many sighs, signs and voices that throb or whisper in its sentimental or pathetic passages that have gentle valuation, adding so much to the charm of color, as an essential of its aromatic orientalism. While the chorus interfered little with the fateful progression of this work, its presence was agreeable and its task well done, again emphasizing excellence of ensemble—the admirable feature of this organization.

The audience that greeted Alice Nielsen as *Butterfly* was the largest of the season, crowding the Auditorium. It is a long leap from the "Singing Girl" (a modern banality) and the archaic simplicity of "Don Pasquale" to the deep heart-throb of "Madama Butterfly," but the untiring study and unremitting enthusiasm of the young American girl has swept her up the star-girt path, so that the wings of the *Butterfly* befit her dainty delineation captivatingly. The long and somewhat labored scene in the second act found her fully capable of sustaining interest of the audience and giving vocal valuation to the richly flowing score. Her voice was equal to the more brilliant opportunities of its songs, and she seemed to catch the pathetic tang that gives it poignancy.

Sig. Fornari gave a conventional, well-handled characterization of *Sharpless*, missing something of its Americanism perhaps, but sang it agreeably. Enzo Leliva was *Pinkerton*. The minor rôles were capably sustained, and the audience was enthusiastic.

C. E. N.

EARL CARTWRIGHT'S SEASON

Boston Baritone Is Filling a Full Measure of Concert Engagements

BOSTON, Jan. 17.—Earl Cartwright, one of Boston's most popular baritone soloists, is having a busy season with many concert and recital engagements. His December bookings were particularly numerous. January 3 he sang at a concert in Wellesley Hills, Mass., January 4, at a recital in Manchester, N. H., and on the 14th he gave a recital in Newburyport, Mass. Yesterday Mr. Cartwright gave a recital in Lowell, Mass., and to-morrow and Wednesday will sing at concerts in Clinton and Marlboro, Mass. January 23 he will sing at a concert in Boston, and on the 25th in Winchendon, Mass.; February 2 and 3 he will be soloist with the Concord, N. H., Choral Society, Emil Mollenhauser, conductor, in a production of "Faust" and "The Golden Legend" and in a miscellaneous program. February 7 he will sing at a concert in Lowell, Mass., and on the 17th will be the soloist with the Cecilia Society, when "La Vita Nouva," which was so successful last season, will be repeated. On February 24 Mr. Cartwright will sing in Lynn, Mass., and March 3 will be soloist with the Everett, Mass., Choral Society in a production of "Paradise Lost," and on the 6th will give a recital at the St. Botolph Club.

D. L. L.

The Maeterlinck-Février "Monna Vanna" is gradually becoming popular in the French provinces.

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MILAN'S POVERTY IN OPERATIC RESOURCES

Only One Change in Three Weeks in Répertoire of the Famous Scala

MILAN, ITALY, Jan. 6.—No intelligent observer of operatic affairs in America can help being struck by the very stringent criticisms of visiting foreigners, especially Italians, on American musical methods. But if the same intelligent observer is in a position to judge both sides he sees that opera in Italy, even at so important a house as the immortal Scala, is a very different problem from the one presented at the Metropolitan. For instance, the season opened here on December 19 with "Die Walküre"; last night, January 5, was the eighth performance of the season, and in all that time the only two operas presented have been "Die Walküre" and Cherubini's "Medea." Imagine the Metropolitan running for nearly three weeks with only one change of bill!

Then, too, the manners of the American audiences receive most unfavorable criticism. Personally, I find them the best mannered, most courteous audiences I have seen in any country. If they are not pleased they remain silent and stay away. If any little *contretemps* takes place on the stage, such as Miss Destinn's unfortunate accident with the kimono last Winter in the second act of "Butterfly," the audience maintains a courteous, even sympathetic silence.

Here in Italy I have heard an audience burst into a storm of hisses and whistles because an unfortunate *Canio* made a slight trip on the floor-cloth as he started back after his "Ridi Pagliaccio," and on another occasion an audience remained ugly for a whole evening because a careless *Mama Lucia* crossed herself with her left hand before entering the church. And what seems to me even more discourteous still, I heard the audience at the Scala last night talk steadily and uninterruptedly through the three acts of "Medea." Not only was this true of the boxes, but in every part of the house, so that there was the steady *mezzo forte* buzz of conversation such as one hears in a restaurant or in the *entr'actes* of a theater.

Another thing which our foreign visitors to New York seem to view with a pained surprise is the late arrival of the boxholders. Both times when I have had the privilege of assisting at performances in the Scala, no part of the house has been more than a third full when the curtain rose. Of the boxes, not more than one-tenth were occupied. This seems less excusable here, since the opera does not usually begin until nine o'clock.

Cherubini's "Medea" has been given a most lovely and artistic setting. One seems to be watching a beautiful series of Alma Tadema pictures. The music is of that archaic, formal description which seems so totally inadequate a means for translating the violent emotions of the drama. There was nothing illuminating in Vitale's reading of the score, and the artists all seemed to be struggling with the technical difficulties and emotional inadequacy of the music. The present standards of the operatic stage seem to demand that the artist shall be a singing actor. In consequence their methods seem totally at variance with the musical matter. Hysterical sobs and bodily contortions do not accord with the formal, academic musical phrase of Cherubini. Giannina Russ is an artist who understands to perfection the temperamental restraint which must be exercised in singing music of this description. So perfect is her poise and discrimination that one almost loses sight of the utter artificiality of such a creation as *Norma*, and almost forgets that Mme. Russ is hardly one's ideal physically of the ascetic Druid priestess. Mme. Fras-

MORE STUDIO FACILITIES NEEDED AT "HILL CREST"



"Hill Crest," the MacDowell Home at Peterboro, N. H., the Accommodations of Which as a Summer Resting Place for Musicians and Other Artists Have Been Found Insufficient

An appeal has been made to musical clubs throughout the country to help in increasing the studio accommodations at "Hill Crest," the MacDowell estate in Peterboro, N. H., which is now employed as a place of Summer rest for musicians, painters, sculptors and literary workers. The place is ideal for creative efforts, affording an agreeable Summer climate and combining the benefits of the quiet of the woods with stimulating companionship. The principal drawback is the lack of sufficient accommodations. About twenty persons availed themselves of the advantages of the institution last Summer, and this, under present

conditions, is about all that can be provided for.

But few studios have been built to date. They cost about \$500 each, and no endowment is needed to maintain them, as that expense is met by the MacDowell Memorial Fund. It has been suggested that musical clubs, individually or collectively, representing a State, might do a splendid service by raising funds for additional studios.

The accommodations at "Hill Crest" are intended for musicians who are engaged in compositions of a serious nature, or who wish to do répertoire work, as well as for artists and writers.

cani, whose rich mezzo-soprano and excellent diction made her *Fricka* so satisfactory, was by far the most interesting member of a very mediocre cast.

The opera was followed by this season's first performance of the patriotic ballet of "Pietro Micca." This is a form of entertainment with which New Yorkers are usually unfamiliar, but which is much appreciated by Parisians. So it is with the French article that one naturally compares them. I find the dancing here more exact, the ensemble better and the time faultless.

FROM AN ORCHESTRA CHAIR.

Important Church Position for Lorene Rogers-Wells

The Broadway Tabernacle, Walter C. Gale, organist, one of the most important churches in New York City, has engaged Lorene Rogers-Wells as solo soprano for the coming year. The only other soloist is Margaret Keyes, the well-known contralto.

Mrs. Wells has just returned from a short Western tour, and has filled several important engagements with flattering success. Her last appearance was in Erie, Pa., where she sang with the Erie Orchestra under Franz Kohler, at the Majestic Theater. The formation of a Symphony Orchestra under this conductor is under way, and Mrs. Wells has been engaged for the opening concert in April. Mrs. Wells, who is a pupil of W. Francis Parsons, has many engagements booked for the remainder of the season.

Brooklyn Chorus Gives Its Second Concert for Charity

The Brooklyn Chorus gave its second concert for the benefit of the Brooklyn Baptist Orphanage on Tuesday evening, January 18, at the Baptist Temple, Third avenue and Schermerhorn street. The chorus, numbering 200 voices, was under the direction of Robert G. Weigester, and was assisted by Marie Stoddart, soprano; J. Harry Campbell, tenor; A. Duncan Corn-

wall, bass; Gertrude Cobb-Miller, pianist; Elsie Logan, organist, and the Conried Orchestra. The works rendered were the "Wreck of the Hesperus," by Thomas Adendorf; "The Village Blacksmith," by Charles F. Noyes, and "Paul Revere's Ride," by Carl Busch. The concert will be fully reviewed in the next issue of MUSICAL AMERICA.

Buffalo Harmonie Quartet Concert

BUFFALO, Jan. 17.—The Harmonie Quartet, comprising Mrs. Spire, Mrs. Hawke, Miss Pearl Smith and Mrs. Heussler, under Mary Howard's direction, gave a very delightful program on Thursday evening, January 13, at the reunion of the German Young Men's Association at the Buffalo Orpheus rooms, with Erna Breitwieser, soprano, who lately returned from several years of serious study in Berlin, and Hugo C. Hoffmann, violinist, assisting. A very charming and well-written "Bugle Song" by Miss Howard opened the program, which included several solos by members of the quartet, who are among the best and popular local singers. Miss Howard's careful work with the quartet was especially noticeable and commendable in Clough Leighter's "My Lady Chloé" and Lawrence's "Song of the Birds."

M. B.

Musical Couple Seek Divorce

RENO, NEV., Jan. 16.—Suit for divorce has been filed in the District Court by Vivian S. Tompkins, formerly a musician of New York, against May O. Tompkins. The couple, who were both musical, were married in Mount Vernon, N. Y., in January, 1900, after an elopement. The husband is a musical director and composer.

Countess Cassini to Drop Title at Début

PARIS, Jan. 15.—Countess Cassini will make her professional début in concert on Monday. The niece of the former Russian Ambassador to the United States will discard her title and be known as Mlle. Marguerite Cassini.

LOUISVILLE ENJOYS TWO BIG CONCERTS

Dr. Wüllner, Walter Damrosch and Cornelie Overstreet Share in Honors

LOUISVILLE, Ky., Jan. 17.—The Wüllner Concert given on Monday afternoon at the Masonic Theater was possibly the most artistic recital of songs ever given in Louisville. A representative audience assembled to do honor to the great *Lieder* singer, and greeted him after each group of songs with round after round of applause, which only the physical exhaustion of the audience and the continued reappearance of the artist brought to an end.

Dr. Wüllner came to Louisville heralded as a "singer without a voice," but proved conclusively that he possesses a voice of much beauty and power and of surprising range. His program opened with ten Schubert songs, including the well-known "Wanderer" and "The Erl King," and never has Louisville heard them rendered with the tragic intentness given them by this artist.

There was great beauty in his rendering of "Die Taubenpost," "Die Forelle," "Alinde," "Das Lied am Grämen" and "Der Musensohn." To these Schubert numbers were added the four serious songs of Brahms, as well as his "Verrat."

Strauss's "Song of the Stonebreaker" and "Cäcilie" and "Fussreise," by Hugo Wolf, were also a part of the program. The Wolf song was delightfully rendered. "Fussreise" receiving a handling that gave it all the joy of a normal, natural, wholesome world. At the other extreme of the gamut of emotion, "The Stonebreaker" was a veritable voicing of bitter agony and pain.

Possibly the greatest elevation was reached by the artist in the Strauss number. Certainly the singer seemed transfigured by the uplifting power of the song.

Three orchestral selections by the Louisville Symphony were well chosen and carefully done by Mr. Cox and his men, and embraced "The Kaiser March" of Wagner, the "Andante" from Tschaikowsky's String Quartet, and Smetana's Symphonic poem, "Ultava."

Coenraad V. Bos, Dr. Wüllner's accompanist, contributed a great share of flawless, artistic work. He was compelled to share the applause with the vocalist.

That Louisville delights to honor Walter Damrosch was evidenced on Thursday evening, when at the head of his jubilee orchestra of one hundred men he faced one of the largest concert audiences of the season.

The selection of Cornelie Overstreet, the pianist of whom Louisville is so proud, as soloist added still greater joy and artistic interest to the occasion.

From the solemn opening notes of the Beethoven C Minor Symphony to the last lilting, dancing phrases of the Goldmark Scherzo, the program was a succession of satisfaction. The other orchestral numbers were Haydn's "Variations on the Austrian National Hymn," Mozart's pantomime from "Les Petits Riens," the prelude to "Lohengrin" and the Strauss "Don Juan" symphonic poem.

Miss Overstreet, after years with Leschetizky, is regarded as a brilliant pianist, and is, of course, an immense favorite in her home city. She played, with the orchestra, Grieg's A Minor Concerto, her dramatic power and clarity of tone appearing to splendid advantage against the background of the orchestral instruments; she rose to splendid heights in the big climax of the third movement, and proved herself an artist of power and breadth.

H. P.

The Symphony in C minor recently composed by Frederick A. Stock, conductor of the Theodore Thomas Orchestra, will be played at the Orchestral Matinee concert of the Mendelssohn Choir series on Thursday, February 3.

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BREATH CONTROL AND THE SINGER

Max Heinrich Maintains That It Is One of the Most Difficult Achievements in the Vocalist's Art

[EDITOR'S NOTE—Mr. Heinrich's previous contributions to *Musical America* on the subject of singing appeared in the issues of December 18, January 1 and January 15.]

Artistic singing comprises a number of themselves—seemingly small factors, which in their combination makes artistic singing a possibility. Voice production, breathing, phrasing, tone color, diction and personality undoubtedly are six of the most important of these; and in this article I propose to say a few words in regard to breathing from the standpoint of the singer. It would lead me, however, too far afield to enter into an exhaustive argument in this—of necessity—short article; such argument may be found in my book "Artistic Singing and Artistic Singers," which will appear in the near future.

More than once have I been asked by students of more than ordinary talent:

"Is it really necessary that I make a study of breathing? I breathe naturally, sustain the breath by will power, and, God having given me sound lungs, good health, I am able to sustain almost any phrase with comparative ease and without having paid any attention to the 'study' of breathing—in fact, I breathe any old way."

No doubt this is true of some singers, who, endowed by nature with exceptional gifts in the matter of breath control and well placed voice (these two going hand in hand), take to it as readily as a duck takes to the water, but it would be an ill advised and dangerous precedent to follow in the case of the large majority of students.

Comparison as to which of the many single factors of artistic singing is the more difficult, is futile to make, since the overcoming, the conquering of this or another particular detail is largely a matter of individuality, but it may well be contended that the science of correct and artistic breathing stands in the very front rank of difficulties. Let me at present draw the student's attention to only one of the many objectionable habits or manners of breathing: "shoulder breathing." It will not be denied that the raising of the shoulders half way up to the singer's ears at every inhalation, burying them almost within the high collar of the modern dress, not only looks exceedingly awkward and inartistic, but that this habit is disturbing and destroying the effect of such singer's other good qualities of tone production, phrasing and diction.

Leaving aside at present the visible objection to this and other peculiar and unfortunate habits of breathing, a good, natural breath control may still be greatly improved by proper exercise, and phrases which the already mentioned singer could not sustain by the God-given power of his lungs were readily enough proven to him to be entirely within the range of possibility, by a better than natural breath control; neither were they accomplished merely by another singer's still more developed natural capability or greater physical strength—which latter has indeed very little to do with it at all.

The athlete, be he runner, swimmer, boxer, or what not, must and does exercise his breath control in quite a different manner from that of the singer, and it by no means follows that, because the athlete is not even seriously "winded" by an extreme strain on his breathing apparatus, he therefore would be easily able to sustain a phrase such as confronts the singer continually. Vice versa, the singer's manner of breathing will never develop a long distance runner or swimmer. Nothing, however, affects the singer's breathing more quickly than nervousness, as no doubt any singer will admit who sings much in public and in concerts of importance. The nearer the time approaches for his appearance on the stage, the more difficult it becomes for him to control his breath, the absolutely fearful sensation of the beating heart only leaving him after the singing of the first few measures to his audience, when he at last regains his breath equilibrium. With faithful, patient study, backed by the conviction that he knows something worth the knowing, this breath control can be acquired and improved to an astonishing degree, though never entirely, and the singer who affirms that he is never in the least nervous (and this remark appertains to any other artist appearing before a criti-

cal audience, be he instrumentalist, actor, orator) is either bragging, or else he is a conceited specimen of mediocrity, irresponsible to his art, his audience and himself. And this is never the case with the real artist, who has a reputation to make, maintain and enhance.

What young singer, at the threshold of his career (and many an experienced one likewise) has not battled with this most unhappy sensation, sometimes making its first visit full twenty-four hours before the actual moment of the ordeal! A painful pressure around the heart, a quickening of breath, flushing of cheek, a relapsing into fairly normal condition, only to undergo the agony over and over again, the silent self-assurance of knowing your work well, the at once following question of doubt, of the possibility of upsetting, failing, the restless last night before the concert, the fear of the critic, the approaching hour, the moment of meeting your audience, heart in the mouth—a timid beginning—a feeling that all will go well; at last repose, control of all resources, victory in sight—earned by faithful study, by natural talent faithfully developed, by fine mentality!

Here endeth the third lesson.

MAX HEINRICH.

"AMERICAN" FOLKSONGS HEARD IN SYRACUSE

Walter Bentley Hall, Baritone, Gives Unique Recital with Assisting Artists

SYRACUSE, N. Y., Jan. 17.—Walter Bentley Hall, baritone, who has made a specialty of "American" folksongs; Mrs. Reginald Bulley, pianist; Anna Olmsted, violinist; Christina McClellan, pianist, and Professor Adolf Frey took part in the sixth recital of the Morning Musicals in Syracuse, at the Assembly Hall, January 5. Mrs. A. C. Purington, Mrs. Alexander Brown and Mrs. H. H. Tidd also gave a vocal trio, and the accompanists of the concert were Mrs. C. N. Daman and Mrs. F. L. Walrath. The program was as follows:

Piano solo, Chopin, Nocturne No. 48, Waltz, op. 34, Mrs. Bulley; Baritone solo, Handel, Recitative and Aria, "Hear Me! Ye Winds and Waves"; Strauss, "Traum durch die Dämmerung"; Massenet, Pensée d'Automne," Mr. Ball; Violin solo, Tartini-Vieuxtemps, "Le Trille du Diable," Miss Olmsted; Vocal trio, Mendelssohn, "Lift Thine Eyes," Hermes, "The Lonely Rose," Mrs. Purington, Mrs. Brown and Mrs. Tidd; Baritone solo, Folk Songs of the South and West; Arthur Farwell, Cowboy, "The Lone Prairee," Negro, "De Rocka a Renderin," Carlos Troyer, Zuni Indians, "The Blanket Song, and "The Great Rain Song," Mr. Ball; Piano solo, Tschaikowsky, Concerto in B Minor, Andantino Semiplice Finale, Miss McLean. Orchestral accompaniment arranged for second piano, Prof. Adolf Frey.

Mr. Ball has given song recitals based on various forms of folksong in America with much success in many cities of America, and, like several others who have made this one of their special studies, finds that it awakens more interest than the conventional programs which singers are wont to give. Mr. Ball has an excellent baritone voice and a strong dramatic instinct, and makes a splendid effect with "The Great Rain Song" of the Zunis, which is a ceremony for the production of rain. He was so successful with the folksong group that he was re-engaged by the Morning Musicals for an entire recital later in the season. He recently gave a very successful recital of folksongs at Powers' Hotel, Syracuse under the auspices of the Girls' Missionary Club of the Central Presbyterian Church. Mr. Ball takes an intellectual interest in these songs, and prefaches his singing of them with an explanation of their significance.

Beebe-Dethier Recitals in Brooklyn

Carolyn Beebe, pianist, and M. Edouard Dethier, violinist, will give a series of three sonata recitals in Brooklyn during February and March. On February 16 they will appear at the residence of Mrs. William Mason; on March 2, at the clubroom of the Heights Casino, and on March 16 at the residence of Mrs. William W. Marshall, No. 166 Hicks street. These recitals have a fashionable and representative list of patronesses.



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ELMAN AND THE CONDUCTOR

Sometimes the Violinist Signals the Orchestra Direct

"My idea of a concerto is something like this," said Mischa Elman the other day to a Boston *Transcript* interviewer. "There are the orchestra, the conductor, and you. The conductor is supposed to follow you, and, on the other hand, you are supposed to pay some attention to him. But there are lots of things which you can do better if you can deal directly with the orchestra. I believe that when an artist plays a concerto some power, some—how do you say it?—magnetism, ought to go out from him and control all the playing—everything to sound as one. And when a feeling like this comes over me during a concerto—that we are all one voice—then I know I am playing as well as I can. One way of doing this is by making direct signals to the orchestra."

"Sometimes I turn to the players when the concerto comes to a certain point, and they respond with an effect—of 'cellos or of violins—with which my playing would lose half. You see, by the time you get word to the conductor, and the conductor gets up his stick and the men catch the message, the music has gone on and it is too late and the effect is lost. It is better, if you can, to signal the orchestra and the leader at the same time, and when this goes well I often feel as if they were following me even more than the conductor."

"COTTER'S SATURDAY NIGHT"

Sung as Cantata to Sir A. C. Mackenzie's Music for First Time Here

Robert Burns's poem, "The Cotter's Saturday Night," set to music as a cantata by Sir A. C. Mackenzie, was announced to be sung Thursday evening, January 20, in Mendelssohn Hall, New York, for the first time in this country. It was included in the annual Burns celebration by the New York Scottish Society.

Frederick Smythe has trained the choral union of fifty voices, which was heard in "The Cotter's Saturday Night."

Jessie MacLachlan, the Scottish prima donna; Mary Henry, violinist; W. L. Cockburn, baritone, and Master Robert Young were also on the program.

Rochester Hears New York Symphony

ROCHESTER, N. Y., Jan. 10.—Last Wednesday's concert by Walter Damrosch's New York Symphony Orchestra was one of the notable events of the season here, and the audience considered itself fortunate that Rochester was included in Mr. Damrosch's silver jubilee tour. The concert developed the most splendid performance of Beethoven's Fifth Symphony ever heard here, and about all the great orchestras have played this symphony when in Rochester. The other numbers on the varied and delightful program also received rarely artistic treatment.

An English Conductor and His Manager Who Will Visit America



Thomas Beecham and His Manager, Who Will Visit America in the Spring with the Beecham Orchestra. They Are Pictured in Front of the Former's Country Home

The approaching tour of the Beecham Symphony Orchestra, of London, has aroused a keen interest in the personality of its director, Thomas Beecham.

Thomas Beecham, though devoted to musical study during his early life, has accomplished the major part of his musical success during the ten years since he left college. In 1905, considering the time ripe for a new organization in the concert field, Mr. Beecham established the New Symphony Orchestra, which at once won a place for itself among the excellent orchestras in London.

The orchestra has had the stamp of English approval placed upon it by the engage-

ment for the Covent Garden season. The first New York appearance will take place at the Metropolitan Opera House on Easter Sunday night.

The London manager of the orchestra is Thomas Quinlan, a personal friend of the director, and with whom he is posed in the snapshot above, taken at Mr. Beecham's English country home.

Chopin Nearer to Bach Than to Mozart

In the preface to his edition of Bach's Forty-eight Preludes and Fugues, Ferruccio Busoni, the eminent pianist who is now touring America, expresses the view that Chopin's piano style is nearer to Bach's than is that of Mozart, and that, while it is possible to "arrange" Bach in view of what Chopin has taught the world, the attempt to do so in the case of Mozart is foredoomed to failure. There is this further justification for arranging Bach, observes Henry T. Finck in the *Evening Post*. It is one aspect of his colossal and many-sided genius that he was as anxious as the most modern iconoclast to take full advantage of every technical device for expressing his meaning; indeed, in respect of technic he has set the world some problems which have not been solved yet.

Spalding's Successful Warsaw Début

Cable dispatches received in New York, January 13, told of the triumphant performance of Albert Spalding, the young American violinist, at his début in Warsaw. He appeared with the Warsaw Symphony Orchestra, and the audience gave him an ovation. The press was enthusiastic in its praise of his wonderful mastery of his instrument.

CARREÑO IN MILWAUKEE

Pianist Gives MacDowell's Fourth Sonata Its First Hearing There

MILWAUKEE, Jan. 17.—Teresa Carreño, in her recent concert here, was received with even more enthusiasm than she had been accorded in her formerly yearly visits to this city. She followed her usual plan of presenting a program decidedly out of the ordinary, and, accordingly, highly interesting. It contained two grand sonatas, Chopin's rarely heard B Minor and the Fourth Sonata by Edward MacDowell, which had never been presented in a Milwaukee concert. Chopin's B Minor sonata, with which the concert opened, received a most poetic rendition. MacDowell's work proved a revelation, Mme. Carreño's sympathetic conception of MacDowell's music and her inspiring playing giving the audience something long to remember.

A classic reading of Beethoven's Rondo for piano, and a remarkably expressive rendition of Schumann's "Bird as Prophet" were followed by a quota of Liszt selections and the "Erlking" fantasy. M. N. S.

MME. WEBER IN PROVIDENCE

Violinist Plays Exquisitely in Her First Concert There

PROVIDENCE, Jan. 17.—Gisela Weber, violinist, gave her first concert here at Memorial Hall Thursday evening, assisted by Mrs. Holmes-Thomas, pianist. The program consisted of the Handel Sonata in D Major, the Svendsen Romance, a Bach number, Menuet by Mozart, and Brahms's Sonata in A Major.

In the Handel Sonata, especially in the first and third movements, Mme. Weber displayed an exquisite continuity of tone and an excellent interpretation of Handelian style. She was most favorably received and brought forth a great deal of applause, but did not respond to an encore. Her Bach number was one of the most enjoyable numbers of the program, and the Svendsen Romance was played with superbly fine tone and much emotional expression. Mrs. Thomas proved herself to be a pianist of the first rank. G. F. H.

Second Flonzaley Concert Announced

The second concert of the Flonzaley Quartet's subscription series will take place Tuesday evening, February 1, at Mendelssohn Hall. The program will include the Haydn Quartet in D Major, op. 64, No. 5; Adagio from Chausson's Unfinished Quartet, Scherzo from the Reger Quartet in D Minor, op. 74, and Beethoven's Quartet in E Flat Major, op. 74.

Franz Lehár's "The Count of Luxemburg" and Oscar Straus's "The Valley of Love" had their recent Berlin premières on the same evening.

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WEEK OF MUSIC IN CHICAGO

Four Members of Musical College Faculty Appear in Concert—Virginia Listemann on Tour of the Southwest—Many Recitals Planned

CHICAGO, Jan. 17.—Four of the members of the Chicago Musical College faculty were heard in an extremely interesting program in The Ziegfeld on Saturday morning. Hugo Kortschak, violinist, and Arthur Rech, pianist, opened the program with Sinding's Sonata, op. 27, which received a highly polished reading. Mabel Sharp Herdien, soprano, followed with songs from Hildach, Chopin's "Lithuanian Love Song" and Veraccini's "Pastorale," all done in excellent style; Arthur Rech next appeared, giving Mozart and Liszt numbers, and Mr. Kortschak played Ernst's Hungarian. John B. Miller, tenor, sang an aria from "Judas Maccabæus," Franz's "Für Musik" and Strauss's "Zueignung," all of which were done successfully. The program concluded with two Liszt numbers by Arthur Rech. Edith Bowyer Whiffen furnished sympathetic accompaniments.

Among the local attractions for the coming four weeks are: Dr. Wüllner in recital on January 23; Mischa Elman, on Thursday evening, January 27; the Kneisel Quartet, Sunday afternoon, January 30; Otto Meyer, violinist, Sunday afternoon, February 13, and Mme. Olga Samaroff, on Monday afternoon, February 14, at the Studbaker Theater.

Harry Gillman, violinist, and Manon Orsay, harpist, will give a concert in Orchestra Hall on January 20, at which time Mr. Gillman will make his début before an American audience. He has been studying for several years in Prague.

Silvio Scionti, pianist, and a member of the American Conservatory faculty, will give a recital in Music Hall on Monday evening, January 31.

Frederick Morley, pianist, has announced his recital for Wednesday evening, January 26, at Music Hall.

Thomas MacBurney's recital at the Quadrangle Club of the University of Chicago was in every way a success, and demonstrated anew his high artistic standing. His program was of unusual interest.

Virginia Listemann, who returned to the city after an absence of several years, during which time she made her home in Boston, will leave here next week for an extended concert trip through the Southwest. Miss Listemann was heard recently in recital in Meridian, Miss., where she met with much success. On Thursday afternoon several members of the Boston Opera Company were guests of Miss Listemann at an informal reception.

On Thursday evening at Cable Hall A. Cyril Graham, of the faculty of the Columbia School of Music, gave a lecture recital which proved of great interest. "The Beginnings of Modern Music and Their Relation to Musical Interpretation" was the title chosen by the lecturer, and was illustrated by Old Dances by Sarabande, Matheson and Zipoli; imaginative pieces were represented by Frescobaldi, and two pieces by Couperin; virtuoso pieces were presented by Dr. Bull and Rameau, and academic compositions included works by J. S. Bach, C. P. E. Bach and Scarlatti. The lecture was given in most commendable fashion, and held the attention of the audience to the end.

The American Conservatory School of Acting, under the direction of Hart Conway, presented three playlets on Thursday afternoon, January 11, at the Whitney Theater. The first of these, "Ici on Parle Français," a farce by Thomas J. Williams, was given by Adele Hughes, Helen Flood, Bertha Asay, Harry Storms, Alice Sheedy, Horace Tureman, and Charles La Berge. The second, "The Mousetrap," by W. D. Howells, included in its cast Irene Jurue, Horace Tureman, Marie Heim, Claire French, Rosamond Timponi and Zella Stenger, and the third, "In His House," was presented by W. J. Fordyce, Lela Weston and Rosamond Citron.

William Beard, the popular bass, sang at a concert in Rogers Park on the 8th, and gave a recital here last Wednesday with marked success. He sings in a recital in

Davenport, Iowa, with the Harmony Club, under the direction of Louise St. John Westerfelt, on the 11th. During February he will give several recitals in Kentucky, among them one in his home town in that State.

Seven pupils of the Cosmopolitan School of Music and Dramatic Art were heard in recital on Saturday afternoon at Cable Hall, where a program of diversified interest had been arranged. Emma Waldron, Octava Sheppard and Genevieve Barry, pupils of Mrs. Hanna Butler, acquitted themselves very creditably in their solos, Miss Waldron singing Stern's Waltz with fine effect. Miss Sheppard gave De Koven's "Rosalie," and Miss Barry was heard to advantage in Brahms's "Lullaby" and Spohr's "Rose Softly Blooming."

Mae Doelling, the pianist, gave a recital in Music Hall on Sunday afternoon, for which she arranged an interesting and attractive program. The numbers included were by Scarlatti, Beethoven, Bungert, Lund, Raff, Chopin, Heller, Wagner-Liszt and Liszt.

Anne Shaw Faulkner and Marx E. Oberdorfer will give a Parsifal Lecture in New York City on March 12 before the Rubinsteiner Club. They will give this lecture before other clubs in the East, dates for which will be announced later.

OGDEN-CRANE MUSICALE

Vocal Pupils of New York Teacher Achieve Success at Waldorf

The advanced students of Mme. Ogden Crane gave their annual musicale in the Banquet Hall of the Waldorf-Astoria on Saturday evening of last week. The audience was large, and showed its appreciation by many encores. The students who participated were as follows: Ethel Bouton, Besse Bothwell, Edna Stoecker, Helen Fischer, Mercedes Hankins, Alice Taft, Mabel Vaughn, Mary Armock, Emma Rogers, Beula Rushton, May Southern, Emma Ebert, Helen Dickson, Wilder Bennett, Marie de Kolbe and Frank Malone.

Some of the best singing of the evening was done by Edna Mae Stoecker, who possesses a soprano of fine quality and extensive range, which was shown at its best in the new Gilberté Waltz. Her interpretation was artistic and her mezzo voce excellent.

Mary Armock, of Asbury Park, N. J., is the possessor of a beautiful soprano which she handled well in "At Parting," Rogers, and "The Years at the Spring," Beach; Wilder Bennett, also from Asbury Park, made her first appearance; she sang two Puccini numbers, entitled "One Fine Day," from "Butterfly," and Waltz Song from "La Bohème." Helen Dickson has a voice of pure lyric quality. Her singing of "Love in Springtime," Ardit, was excellent. Frank Malone, tenor robusto, delighted his listeners with his singing of "La Donna e Mobile."

Assisting the students was Otto Kraft Weisel and Hallett Gilberté, the composer-pianist, and May Southern, pianist.

The Gilberté waltz was an instant success. It is a brilliant composition and promises to have a great success.

Mme. Ogden Crane sang two groups of Gilberté's songs, accompanied by the composer, the first group being "Spanish Serenade," the "Bird," and the second group, Serenade, "The Rain," and "A Frown, a Smile." Mme. Ogden Crane used good taste in her selections, and her singing was finished and artistic.

Martin Sings for Society

Riccardo Martin, tenor of the Metropolitan Opera House, and Renata Halma, Danish violinist, performed at a reception given Saturday afternoon at Sherry's by Mrs. Franklin Mott Warner to Mr. and Mrs. Taber Sears.

Gisela Weber in New Haven

NEW HAVEN, Jan. 15.—Gisela Weber played in Harmonia Hall last night. There was admirable material in her program, and the violinist made the most of it.

W. E. C.

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ELMAN WITH BOSTON ORCHESTRA IN TWO NEW YORK CONCERTS

Tschaikowsky and Dvôrak Concertos Played Before Enthusiastic Audiences—Elgar Symphony Reveals New Merits on Repetition—"Eroica" Symphony Feature of Thursday Evening Program

Mischa Elman was the soloist with the Boston Symphony Orchestra at its concert at Carnegie Hall Thursday evening, January 13, in the following program:

Beethoven, Symphony in E Flat Major, No. 3, "Eroica," op. 55; Tschaikowsky, Concerto for violin and orchestra in D Major; op. 35; I. Allegro moderato, II. Canzonetta; Andante, III. Finale: Allegro vivacissimo; Dukas, Scherzo, "The Sorcerer's Apprentice" (After a Ballad by Goethe).

Elman appears never to have been in finer form than at present. His playing was instinct with vitality and sensuous beauty. Elman is evidently animated by an extraordinary intensity of life—the keynote of his genius, presumably—an intensity which finds expression both in a tone reeking with juicy musicalness and in an almost incredible alertness, energy and dazzling spontaneity. In the *tutti* passages he waited with almost uncontrollable impatience for the re-entrance of the solo part, and pounced upon it about a fiftieth of a second before its true mathematical arrival, with savage artistry.

It is perhaps the presence of the young savage as an element of Elman's nature which makes so great a magnetic appeal to an audience war-worn with civilization. Elman takes one back to the primal sources of life—sources which are physically refreshing in a vast degree. His intellect is none the less on duty, but it exists rather as a pearl dissolved in the wine of his emotion than as an outside determining factor.

His performance of the Tschaikowsky concerto brought forth storms of applause, in which the violins of the orchestra joined heartily. A number of lunatics in the gallery, after the seventh or eighth recall, were evidently determined to prevent, by their further applause, any continuance of the concert, but they were finally silenced by the hisses of the sane portion of the audience.

It is to be noted with great pleasure that Elman's stage manner has improved greatly, and he is much less given to exaggerated swayings and other motions.

All the beauties of the orchestra shone forth in the "Eroica," which Mr. Fiedler conducted with his usual vigorous beat, and with a fine sense of rhythm and dynamic contour. Mr. Fiedler revels in the brilliant, the sombre and the intense. He is less felicitous in the expression of moments of tender beauty, and one therefore sometimes feels a lack in such passages as that of the second theme of the first movement of the symphony. The performance of the symphony was nevertheless magnificent throughout, and the very interesting structure of the last movement was made plain without too great an insistence upon purely structural features. Mr. Fiedler required the entire orchestra to rise and acknowledge with him the enthusiastic applause which followed his performance.

The "Sorcerer's Apprentice," after the grotesque ballad by Goethe, is a work of a nature to show off the orchestra in the

manner of Strauss. It was the only work of the evening capable of demonstrating the possibilities of the modern orchestra. It is probably the possession of this quality that makes it a favorite with modern orchestral conductors. Its musical content is diabolically clever, after the manner of the modern Frenchman, but although exciting the emotions of astonishment and humor, it contains little of positive musical value.

On Saturday afternoon, January 15, the Boston Symphony Orchestra gave its second concert in New York, with Mischa Elman again as soloist. The program included the Dvôrak Concerto instead of the Beethoven, as originally announced, and was as follows:

Wagner, Prelude to "Lohengrin"; Elgar, Symphony in A Flat Major, op. 55; I. Andante nobilmente e semplice—Allegro; II. Allegro molto; III. Adagio; IV. Lento—Allegro; Dvôrak, Concerto in A Minor, op. 53; I. Allegro ma non troppo; II. Adagio ma non troppo; III. Finale: Allegro giocoso, ma non troppo; Weber, Overture to "Euryanthe."

None of the extraordinary qualities of Elman's playing were lacking in his rendering of the concerto, except that the interest flagged at moments, due to some rather dreary passages in the work. The concerto as a whole is not up to Dvôrak's best. The second theme of the first movement has a Dvôrakian beauty of its own, and there is a passage of much poetical beauty in the development section of this movement, where the violin has a series of brilliant passages, while from the orchestra horn-calls sound forth from a mysterious orchestral background. This passage is immediately followed by one strongly reminiscent of Dvôrak's Symphony in D. The last movement is of considerable rhythmic interest, and is built upon a theme of Bohemian folksong character. There is not much of real musical or poetic value in the concerto. The trouble with Dvôrak was that he was too much of a mere musician and not enough of a poet in the large sense. His lyric gift was exquisite, but something more than this is required for the symphonic or concerto form. Elman's triumph of Thursday night was repeated on this occasion.

The much-discussed Elgar Symphony was heard again to advantage. It is somewhat the fashion to disparage this work, but it would appear to be a fashion which, like other fashions, will pass. The Elgar Symphony has substantial qualities which are certain to outlive its adverse critics. There is something intensely real in the spiritual richness which breathes out from the bars of this work, and which draws one back to it with a desire to hear it again, even when one has not retained the melodies of the symphony in the mind.

The Adagio stood forth with particular beauty at Saturday afternoon's performance. It is filled with the passion and the pathos of the "love that divides." It seems to picture the borderlands of love and death, although ending with a promise of

peace. The perfection of the orchestration in this work grows upon one with every hearing. It is to a considerable extent a mystical work, and contains so much that must remain imperceptible to so many people that the dispute concerning this work is bound to linger. It was predicted of the Tschaikowsky Pathetic Symphony that its frank emotionalism would soon render it an outworn work. The facts have not borne out this prophecy. The Elgar work, with its great quality of reserve, would require longer to be understood and would seem to promise more than the Tschaikowsky in the way of obvious longevity from this standpoint.

The "Lohengrin" Prelude was given a reading splendid in outline and overwhelming in its one great climax, a climax never surpassed in artistic perfection by Wagner in any other work. Mr. Fiedler sacrificed poetic effect in the Weber overture for brilliance. The tempo was unpleasantly fast; also the full artistic force of the famous pianissimo passage for strings was not gained. Perfection of tone, balance and precision of the orchestra were evident, as usual, and Conductor Fiedler registered another triumph.

ARTHUR FARWELL.

KANSAS CITY PIANIST WINS FAVOR IN RECITAL

Mrs. Zella Lukens-Easley Heard in Interesting Program—Carl Busch Announces Concert

KANSAS CITY, Mo., Jan. 15.—Mrs. Zella Lukens-Easley, a recent acquisition to the piano department of the conservatory, gave an interesting recital on Thursday evening. Her program embraced, among other things, Beethoven's Rondo in G Minor, Chopin's Waltz in A Flat Major and the Fantaisie Impromptu for two pianos, in which she had the assistance of Mrs. Martha Ryan. Mrs. Lukens-Easley showed herself to be a musician of ability and artistic taste. She was especially happy in her treatment of the more delicate passages.

Carl Busch has arranged an "Afternoon in Norway," to be given in the Casino on February 4. The program will be entirely devoted to the music of the best Norwegian composers. The Philharmonic String Orchestra, under the direction of Mr. Busch, will play several numbers. The other artists will be Allee Barbee, soprano; Mrs. Carl Busch, pianist, and Worts S. Morse, violinist.

Mr. Busch has been asked to conduct the Minneapolis Symphony Orchestra in a concert to be given February 27, when the program will be made up of Mr. Busch's compositions.

Ella Van Huff, contralto, and Gertrude Concannon, pianist, have set February 8 as the date set for their next joint recital.

Tetrazzini is announced for February 1 in the Convention Hall, and Lévinne will be here February 3, playing in the same hall.

M. R. W.

W. J. Rand, who has been organist at St. James's Church, Great Barrington, Mass., for several years, has resigned his position and will leave, February 1, for Wheeling, W. Va., where he has a position as organist in one of the largest Episcopal churches in the State.

COLUMBUS AUDIENCE IN WULLNER'S SPELL

Lieder-Singer Creates Profound Impression—Liza Lehmann's Concert

COLUMBUS, Jan. 16.—Ludwig Wullner was greeted by an immense audience in Memorial Hall on Tuesday night, and his interpretations held his hearers spellbound. His program was made up of songs of Schumann, Schubert, Brahms, Hugo Wolf and Richard Strauss, and the depth of feeling with which he sang them riveted the attention of all. He was loudly applauded and called back to repeat Strauss's "Cäcilie." Brahms's "Auf dem Kirchhofe" was another of the *lieder* which created a profound impression.

Dr. Wullner was presented here by the Women's Music Club in its artist series. The Flonzaley Quartet will follow on February 8.

On Friday night Liza Lehmann delighted an audience in Memorial Hall by a program of her own compositions. The very familiar and beautiful "In a Persian Garden" was given by the quartet, and the young soprano, Albert Hole, quite captivated every one by his singing of her "Children's Songs."

On Friday night, in the University Chapel, the Girls' Glee Club performed with success in an original operetta entitled "Habdilou, the Hindu Mystic," under the direction of Helen Arms.

An excellent organ recital was given Thursday evening in Broad Street Methodist Church by Mrs. Wilbur Thoburn Mills for the American Guild of Organists, Ohio Chapter. Many were the regrets from all over the city that it was the most "impossible" day Ohio has known for many years, and only the most courageous were able to attend. However, one of the foremost critics was there, and says it ranked among the best organ recitals ever given in Columbus.

Last night the contract was signed which brings Mme. Luisa Tetrazzini to Memorial Hall on the evening of February 4. On January 23 the Neddermeyer Concert Band, with the assistance of Edna Fox and Arthur Shannan, singers, will give the musical setting of Raymond Zirkel's poem, "The Naiad," written by Clarence Metcalf, one of Columbus's best 'cellists. On January 31 Pepito Arriola will return to Columbus for another engagement alone. Last time he was associated with two other artists.

H. B. S.

Mrs. George B. Martin, pianist, of New Haven, Conn., was chief entertainer at a musical given by the Woman's Guild of Trinity parish of that city, January 12. Mrs. Arthur Morrill sang.

C. Franklin Pierce has resigned as organist and choirmaster of Christ Church, in West Haven, Conn., and will give up his duties at the church the first of May.

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HOW TO ACQUIRE A \$10,000 'CELLO

Joseph Malkin, the Great Russian 'Cellist, Tells How He Won a Marvellous Instrument by His Playing

I found Joseph Malkin, the great Russian 'cellist who recently created a furore with a remarkable recital in Mendelssohn Hall, busily engaged in rehearsing the d'Albert Concerto with his brother Manfred, who is as excellent an accompanist as his brother is a 'cellist. I listened a while as the two played, and noted especially a certain and most appealing tone quality. Technic there was, and plenty of it; skillful bowing, surety of intonation, but it was always to the

the Emperor, Helmuth von Moltke, and of course I assented.

"The next morning I made my way to von Moltke's palace and was cordially received. Later in the evening my host brought out this instrument and asked me to try it. This I did.

"How do you like it?" he queried.

"I was overcome so by the beauty of the instrument that I could hardly express my delight with the tone. Something in my manner must have told him that I would give my soul for such an instrument, for he turned to me after a moment and said: 'Take it; it belongs to you; it is yours.'

"The instrument is worth \$10,000 and is invaluable to me, since I have made my greatest successes with it. My possession of the 'cello has perhaps added to the interest which von Moltke takes in my career, for I have had many evidences of his desire to see me succeed. So I owe to my tremendous success in Berlin a good friend and a fine instrument, and I do not know which is to be prized the more!"

"Perhaps my good luck in America has been the result of these two friends, if I may so call them. I came here not expecting to make an extensive tour, but just to play once or twice and visit my brother, but my first appearances were so successful that I have had many, many engagements, and shall return here next season for a long tour. I have made arrangements with R. E. Johnston to tour the entire country next Winter, and then I shall see more of this wonderful country."

"I have been deeply touched by the fine musical understanding of the American public. I had been led to believe by what I had heard in Europe that America was very deficient in musical taste, but since my concerts here I have found that it is not so. Nowhere, not even in Berlin, have I played before audiences so discriminating, as musical, as in America."

"Though this is a comparatively new country, it is wonderfully advanced in music. You have fine opera houses and fine orchestras, and I have long been familiar with your excellent players and singers. The great love of the art is shown by the large audiences which I have had wherever I have played. The 'cello is an instrument that is not attractive to those whose musical understanding is not developed to a high degree, and the attendance of a large audience at a 'cello recital is in itself an evidence of much musical culture."

"I have heard, too, that your critics are severe, but I have not found them so. They have been most kind to me. I shall be delighted to return for my tour next season."

"When I return I shall have my brother to play my accompaniments. He is an excellent pianist, and is unique as an accompan-

Joseph Maikin Discouraging on the Beauties of a Francesco Ruggieri

tone that my attention was drawn. And as they finished the concerto with a final flourish I commented on the fact.

"Yes, you like the tone?" said the player. "I do not wonder, for the instrument is a genuine Francesco Ruggieri. It came into my possession in a very peculiar manner.

"I was making my first solo appearance in Berlin with the Philharmonic Orchestra, under Arthur Nikisch, and after I had finished I was approached by a gentleman who was the first to congratulate me, and who informed me that he had heard that a new 'cellist was to appear, and, being somewhat of a player himself, had determined to hear me. He expressed himself as being wild with delight over my performance, and pressed me to visit him. On inquiring his name I learned that he was the adjutant to

She played the Beethoven "Appassionata" Sonata, an Impromptu by Schubert, in which she displayed beautiful tone, although in her reading she was rather inclined to dryness.

This same evening Herbert Dittler and Louis J. Cornell, a young American, who is studying with Rudolph Ganz, gave a concert at the Klindworth-Scharwenka Saal. I heard Dittler in the E Major Suite of Bach and the "Teufelstriller" Sonata of Tartini. The young man is continually growing in his work, and it is a great pleasure to watch his steady climb upward. I heard young Cornell in the F Sharp Impromptu and the C Sharp Minor Scherzo of Chopin. When he has sufficiently developed he should without question make a very good pianist. At present he is in the midst of his studies.

Last evening the well-known pianist, Maria Carreras, was the soloist at the Symphony Concert given with the Blüthner Orchestra by Francesco Paolo Neglia, of Hamburg. She chose the E Minor Concerto of Chopin. Mme. Carreras has a very fine technic and a good forte and a beautiful pianissimo. Owing to the rather poor acoustics of this hall much of her fine work was lost.

The artist is remarkably musical in her playing, and gets a very beautiful quality of tone. She received most enthusiastic applause from her audience.

Last week Moriz Mayer-Mahr and Bernhard Dessau gave a Beethoven-Abend, playing the D Major Sonata, op. 12, No. 1; the twelve variations on the theme, "Se vuol ballare, Signor contino," from "Figaro's Hochzeit"; the G Major Rondo and the "Kreutzer" Sonata. Their work throughout the evening was very interesting.

Julius Casper, the young American violinist who had such excellent success last year, will play, Friday evening of this week, presenting the Mendelssohn,



Joseph and Manfred Malkin, Russian 'Cellist and His Brother, Rehearsing the d'Albert Concerto

ist. The literature for the 'cello is not very extensive, and so we 'cellists sometimes have to play concertos with piano accompaniment, something that violinists and pianists seldom attempt. The result is that the performance is very dreary unless the accompanist can take an orchestral score and build up the accompaniment from it. This my brother does, and while he cannot make an orchestra out of the piano, he comes very near it!"

The brother stood by during this praise, blushing with pleasure and evidently delighted that his talented brother should speak so well of him. But, embarrassed, he sought to change the subject by saying: "Tell him, Joseph, of your meeting with Popper."

"Popper, you know," assented the 'cellist, "is perhaps the best known 'cellist now living. The instrument owes a great deal of its popularity to his writings, and his

compositions are played by every artist." Popper had heard of me for a long time so he told me, as a most excellent artist and 'cellist, so when I was touring Europe I made a special trip to Buda-Pesth to see the veteran player and composer. Knowing that I had taken the first prize at the Paris Conservatoire with his own 'cello concerto, he requested that I play it for him, which I did. When I finished he was so excited that he grabbed me with both arms and kissed me on both cheeks, remarking, 'Never have I had so much pleasure in listening to a brother 'cellist! Never have I heard my concerto played so well!'"

And then the conversation turned, as all conversations will when "fiddle cranks" are present, to the marvellous instrument upon which Mr. Malkin played, and as I left him he was still turning it over and over rhapsodizing on its varnish, its tone, its model. A. L. J.

BERLIN HAS 200 CONCERTS A WEEK

City Now Overrun with Musical Events—American Artists Perform

BERLIN, Jan. 5.—The concert season has resumed activity with a full swing since the first of the month, no less than fifty being given this week in Berlin. With the opera and great orchestral concerts, and also the best conservatory concerts, the average is about seventy-five to eighty musical performances per week in this city. There are probably as many more musical events, affairs which occur in well-known cafés, restaurants, etc., and the salons of prominent personages. At such musicales excellent artists participate and the audiences vary in size from seventy-five to three hundred people.

Then there are the great church occasions, where the most distinguished artists assist. Altogether, there are probably no less than 200 musical programs per week from which one may select.

Monday evening, at Bechstein Saal, Enid Brandt, of San Francisco, presented a program the numbers of which were very interesting. Miss Brandt is another American-educated pianist who has dared to face the Berlin critics and public without European experience. That Miss Brandt has a fine talent is self-evident, but it is not so evident that she has had good schooling.

Beethoven and Tschaikowsky concertos. A Vernon Spencer pupil, Lillian Shenberg, will play at one of the Blüthner Orchestra concerts, March 20, on which occasion she will present the Schumann Concerto.

Since MUSICAL AMERICA called attention to Dr. Leichtentritt's compositions a couple of months ago the doctor has not only found a singer to sing some of his songs, but has further found a publisher. Albert Stahl, of the well-known music house on Potsdamerstrasse, is shortly to issue twenty-four of these songs. The proofs are now being read. CHARLES H. KEEFER.

TWO QUARTET CONCERTS

Boston Hears the Flonzaleys and the Kneisels in One Week

BOSTON, Jan. 16.—In one week, and on two successive days, the two greatest string quartets known in this country gave performances here. At Chickering Hall, on Thursday, the 13th, the Flonzaley Quartet gave their first recital in this city this season, playing the Beethoven Quartet in B Flat, op. 18, No. 6; a "Sonate a tre," by William Boyce, the composer and organist of the eighteenth century, and Smetana's dramatic work, "Aus Mein Leben." The extraordinary performances which made the name of "Flonzaley" something to conjure with after the first appearance of the players in this city, were again experienced.

At the Fenway Court Music Room, on Friday, the 14th, the Kneisels gave the second concert of their series this season, playing Volkmann's Quartet in G Minor, the Andante and the four variations from Glie's Quartet in A, op. 2; the Beethoven Quartet, op. 135. Those finished artists performed with rare enthusiasm on that occasion. They, too, turned what they touched to gold. O. D.

MME. DE MOSS WINS FAVOR IN MEMPHIS

Local Orchestra Gives an Enjoyable Concert with New York Singer as Soloist

MEMPHIS, TENN., Jan. 15.—The first concert of the Memphis Symphony Orchestra, given January 13, with Mary Hissem de Moss as soloist, was a triumph for music in Memphis. A brilliant audience packed two floors of the Lyceum Theater.

The allegro moderato from Schubert's B Minor Symphony and Bizet's "L'Arlesienne" Suite were the most important numbers played, and Conductor Bloom gave them very effective readings. A beautiful little boat song, "Gondoliera," by Louis Victor Saar, played by the muted strings, was warmly received. A Schubert "Moment Musicales," "Melodrame" by Guirand, and other selections were enjoyed.

Mme. de Moss as soloist made a great success, and proved once more that she is an artist of the first rank. Her voice, on this occasion, was of a fresh, pure quality, and her enunciation was noteworthy, each syllable carrying distinctly to the distant corners of the auditorium. Handel, Strauss, Saar, MacDowell, Gaynor and Harriet Ware were the composers represented in her offerings, and she was obliged to respond to many recalls.

Although this was Mme. de Moss's first local appearance, she is assured of a cordial greeting when she returns to Memphis.

The success of the concert has given the orchestra association a new impetus in its plan to secure a substantial guaranty fund.

HAS DOUBLED ROLES OF SOLDIER AND MUSICIAN

César Cui's Jubilee Celebrated in St. Petersburg with Special Performances of His Works

There has just been celebrated the jubilee of César Cui, Russia's soldier musician, who in a busy life has doubled the parts of military engineer and musical composer, writes a St. Petersburg correspondent of the New York *Sun*. He is not placed near the intellectual giants of music, nor would he wish to be, but he has taken the lead in upholding the style of Russian military bands, and for that he is being feted by special performances of his works in the Imperial Opera House. The Czar has written thanking him.

It was on December 27, 1859, that the Musical Society of St. Petersburg performed his first composition, a scherzo in F, heard under the conductorship of Anton Rubinstein. César Antonovitch Cui was born in Vilna in 1835. His father had come to Russia as a young officer in Napoleon's Moscow campaign. He was wounded, and afterward in the retreat his feet got frozen and he remained helpless in the town of Vilna.

When he recovered the grand armée was falling back to Western Europe with the Russians at its heels. Antoine Cui remained and soon became French teacher in Vilna Academy. He settled down and married a Pole. César was his youngest son.

Recalling his earlier days, César Cui says that from the age of nine he tried to play military marches on the piano. When he was fourteen he wrote a mazurka in imitation of Chopin. Two years later he was sent to St. Petersburg and entered at the Military Engineers School.

The youngsters gave each other a rough time, and he escaped hazing only because he could play the accompaniments to the young officers' singing. But he had aptitude for mathematics, and became soon after his graduation assistant professor of engineering. He gave lessons to the cadets on fortification, and later lectures to the General

Staff. Among his pupils in the fortification class was the present Czar.

His military career was hindered by his known talent for music. The military authorities thought that nothing serious could come from a piano player. It was only after the Russo-Turkish war, when he was sent to report on the battlefields, that he was advanced to the rank of colonel. He is now a full general.

"I owe my musical career," he says, "to joining the Circle of Balakirev when I first came to St. Petersburg. For two years we met almost daily. We drank tea, ate jam and played duets. I believe we played all the written music there was in the world—symphonies, chamber music and operas."

"We did not like Mozart or Mendelssohn, but adored Beethoven, Glinka, Schumann and Schubert. Above all we were delighted by the aristocratic genius of Chopin. For a time we were devotees of Liszt and Berlioz, but our passion for them has cooled with time."

The book of César Cui's best known opera, "Kapitanskaya Dotchka" (The Captain's Daughter) is taken from Pushkin's romance of the days of Catherine II. In it the Empress appears as a character, and the Czar set aside the rule against stage presentations of his ancestors and allowed Catherine to become a singing poet.

The composer is gifted with a happy disposition, for he says that he never had more than half an hour's worry at a time in his life. His only troubles were with his in-subordinate pupils of the fortification class, who could not forgive his musical hobby.

It is true that he took his first piano on the system of payment by instalments. His payments fell in arrears, and each time the bell rang he thought it was a visit to take away his piano. Since then he has bought nothing on credit.

He tells his friends that he takes his day's sleep in two doses. He gets up at 6 in the morning, goes to bed again at 2 in the afternoon, and rises at 6 in the evening; he does not go to bed again until 1 in the morning. All the work that he values he has done between 8 in the morning and noon.

larger New York débüt in Mendelssohn Hall, on February 2. The program will contain compositions by Bach, Mozart, Rachmaninoff, Schumann, Beethoven, Mendelssohn, Mason, Chopin, Moszkowski and Kullak, in all of which the young pianist will demonstrate the efficacy of Mr. Bowman's teaching. Miss Gainsborg will be assisted by Margarita Gainsborg and Mark Skalmer.

SPIERING RECITAL PROGRAM

Philharmonic Concertmaster to Present Notable Compositions on February 10

Theodore Spiering, concertmaster of the New York Philharmonic Orchestra, who will give a recital in Mendelssohn Hall on the afternoon of Thursday, February 10, will play the following program:

Tartini, "Devil's Trill" Sonata; Spohr, Concerto No. 8, (Gesangscene); Spiering, Five Artist Studies; Kriens, Romance; Behm, Serenade; Noyacek, Perpetuum Mobile; Vieuxtemps, Fantasy Appassionata.

The Kriens and Behm compositions are new to this country, as are the five studies to be played by the composer. The latter have been well received by the great artists of Europe, and no less an artist than Adolph Brodsky says: "I consider your studies as an enrichment of the violin répertoire, and personally I am glad to have made their acquaintance. They are studies, and at the same time grateful répertoire numbers."

Mysterious Carol-Singers in London Streets

LONDON, Jan. 15.—A mysterious band of carol-singers has been nightly patrolling Mayfair and Kensington. Wearing long red cloaks and black masks, the "waits," who sang and played extremely well, were stated to be sons of well-to-do families, assisted by members of one of the theatrical clubs. Their répertoire includes all the best of the old-fashioned melodies.

Weigester Pupils Give First New York Studio Recital

The first of a series of pupils' recitals was given at the Weigester studios, in Carnegie Hall, on Wednesday evening, January 13. Mr. Weigester gave an informal talk on "Public Appearances in Connection with the Singer's Art." A number of young and promising voices were heard in addition to those of greater experience. Those taking part were: Florence I. Lee, Maria Deknatel, Frieda Allabach, Mary Mitchellree, Emma L. Henning and Elsie Endemann; Messrs. Edward D. Sinsabaugh, J. Harry Campbell and Edward F. Perkins.

Baltimore Ovation for Elman

BALTIMORE, Jan. 17.—Mischa Elman, violinist, was the soloist at the concert of the Boston Symphony Orchestra at the Lyric, Wednesday evening, and received an ovation for his masterful rendition of Beethoven's Concerto in D Major, for violin and orchestra, op. 61. Mr. Elman was finely supported by the orchestra, under Max Fiedler. The orchestra played Elgar's Symphony in A Flat Major, op. 55, and Wagner selections from "Tristan und Isolde."

W. J. R.

To Sing Debussy Choruses

A chorus from the Musical Art Society, Frank Damrosch, conductor, will sing the "Three Choruses" on the Debussy program of the Symphony Society of New York, at the New Theater, Sunday, January 23. The poems of these choruses, in what is now archaic French, were written by Charles, Duke of Orleans, who was the father of Louis XII. The assisting soloists will be Julia Heinrich, soprano; George Harris, tenor, and George Barrère, first flutist of the New York Symphony Orchestra.

Tour of Hammerstein's Opéra Comique Company

Oscar Hammerstein's opéra comique company has completed its tour of Canada and entered upon a seven weeks' tour of American cities, including Detroit, Cleveland, Rochester, New Haven, Hartford, Buffalo and other cities, playing in the Shubert theaters.

Sigrid Arnaldson, who now spends her time "guessting" through Germany, recently reached a record of twenty recalls after the first act of "Lakmé," in Carlsruhe.

MISS MERO PLAYING AGAIN

Returns from Honeymoon—To Make New York Her Home in Future

Herman Irion, office manager of Steinway & Sons, is back at work after his honeymoon journey with his bride, the distinguished Hungarian pianist, Yolanda Mérö, and they have taken a suite of rooms at the Hotel Belleclaire. Mrs. Irion (Yolanda Mérö) has resumed her professional engagements, and is making a brilliant tour, in which the artistic as well as the financial success of her concerts is steadily and constantly increasing.

Mr. and Mrs. Irion will go to Europe in May, Mr. Irion making his usual European trip to the Hamburg, London and Berlin houses of Steinway & Sons, in connection with business of the house, and returning to Steinway Hall after an absence of about five weeks. His bride, however, will be abroad until Fall, for some engagements there, and on her return they will take a house in Manhattan and abandon hotel life.

DEBUT IN MONTGOMERY

Annie May Brannan, "Irish Nightingale," Discloses Sweet Soprano

MONTGOMERY, ALA., Jan. 8.—Annie May Brannan made her initial bow to a Montgomery audience last Monday evening as "the Irish Nightingale." Miss Brannan has a coloratura soprano voice of much natural sweetness, is petite and has an engaging stage presence. She gave a number of old Irish ballads and a number of modern songs, all in appropriate costume. She was assisted by John Proctor Mills, who proved a sympathetic accompanist.

The Eilenberg-Lindner Conservatory of Music gave a recital recently at the parlors of the conservatory, many of the advanced pupils participating.

The Olive Mead Quartet of New York, assisted by Annie Louise David, harpist, and Clifford Vieh, pianist, gave a concert of chamber music before a Smith College audience in Northampton, Mass., January 12.

Edouard Risler's piano recitals have been the most interesting musical events to pianists in Paris this Winter. The fourth of the series was devoted to Liszt.

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SUNDAY OPERA CONCERTS

Orville Harrold Sings for First Time at the Manhattan

Orville Harrold, Oscar Hammerstein's new protégé, whom he discovered in vaudeville, had his first opportunity to prove his ability at the Manhattan Opera House in Sunday night's concert. Arthur Hammerstein introduced the singer as "a young tenor discovered by my father in Indianapolis."

Mr. Harrold not only made a successful débüt, but easily carried off the honors of the concert. He took the place of Mr. Mariani, who was down on the program to sing "Ridi Pagliaccio" and "La Donna e Mobile," and who was ill. Mr. Harrold was wildly applauded after the "Pagliacci" air, and had to respond to an encore to the "Rigoletto" number. Mr. Hammerstein's

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LEONCAVALLO OPERA HISSED

New Work by Composer of "Pagliacci"
a Failure in Rome

ROME, Jan. 16.—Leoncavallo's new opera, "Maia," was given its first production at the Costanzi Theater last night, and proved a failure. The music has few touches of originality, consisting principally of recollections of Leoncavallo's previous operas and the works of other modern composers.

The performance was attended by the King and Queen, and was conducted by Mascagni. The orchestra played well and the audience was friendly, but no efforts of the performers were sufficient to avert failure.

The first act was applauded, and Leoncavallo and Mascagni were called to the footlights. The second act was indifferent, and after the third act the audience, which until then had been quiet owing to the presence of the sovereigns, hissed, drowning the applause of the minority.

Fourteen-Year-Old Pianist to Début in Mendelssohn Hall

Lolita Gainsborg, a fourteen-year-old piano pupil of E. M. Bowman, of Steinway Hall, who attracted much attention by her playing at a recital last year, will make her

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TRANSFORMS RIOT INTO AN OVATION

American Girl's Singing Quells Hostile Demonstration in Florence Theater

FLORENCE, Jan. 15.—A performance in the Verdi Theater, in which the American soprano, Edith De Lys, was cast for the leading feminine part in Puccini's "La Bohème," was marred by a disturbance in the gallery which has aroused the newspapers to indignant comment. It is not known which one of the singers in the company the disturbance was directed against.

Miss De Lys sang her rôle on short notice and without rehearsal, taking the place of a soprano who was ill. She was received with the wildest enthusiasm on her first appearance, and was again in the cast when the opera was repeated Friday. Another American, Henry Gorell, was also in the cast. It was in the second act that the hostile demonstration occurred.

The whole company was on the stage at the time, and a riot followed the demonstration. Miss De Lys went on with her part, however, and by the end of the act the noise became an ovation for the American singer. Time after time she was recalled.

Florence, however, felt the matter keenly, and a number of prominent citizens presented themselves at the end of the opera to express their delight in the young American's acting and their regret at the disturbance. The nieces of Signor Puccini congratulated Miss De Lys on her personation of *Mimi*, and the management engaged her for extra performances of "La Bohème."

At her rooms in the Florence and Washington Hotel, where she is staying with her mother, Mrs. Ralph Ely, of Boston, Miss De Lys declared that she was delighted to sing for Italian audiences. "They may be noisy at times," she said, "but they are sincere. I knew last night I had made no error, and therefore the hostility could not have been intended for me."

The Joke on the Visitor

Singers, like dramatic stars, have amusing experiences as a result of the admiration their art and personality excite. One of the little happenings befell Riccardo Martin, the tenor of the Metropolitan, soon after he went there and achieved his first big triumph. It is Mrs. Martin, however, who tells the story.

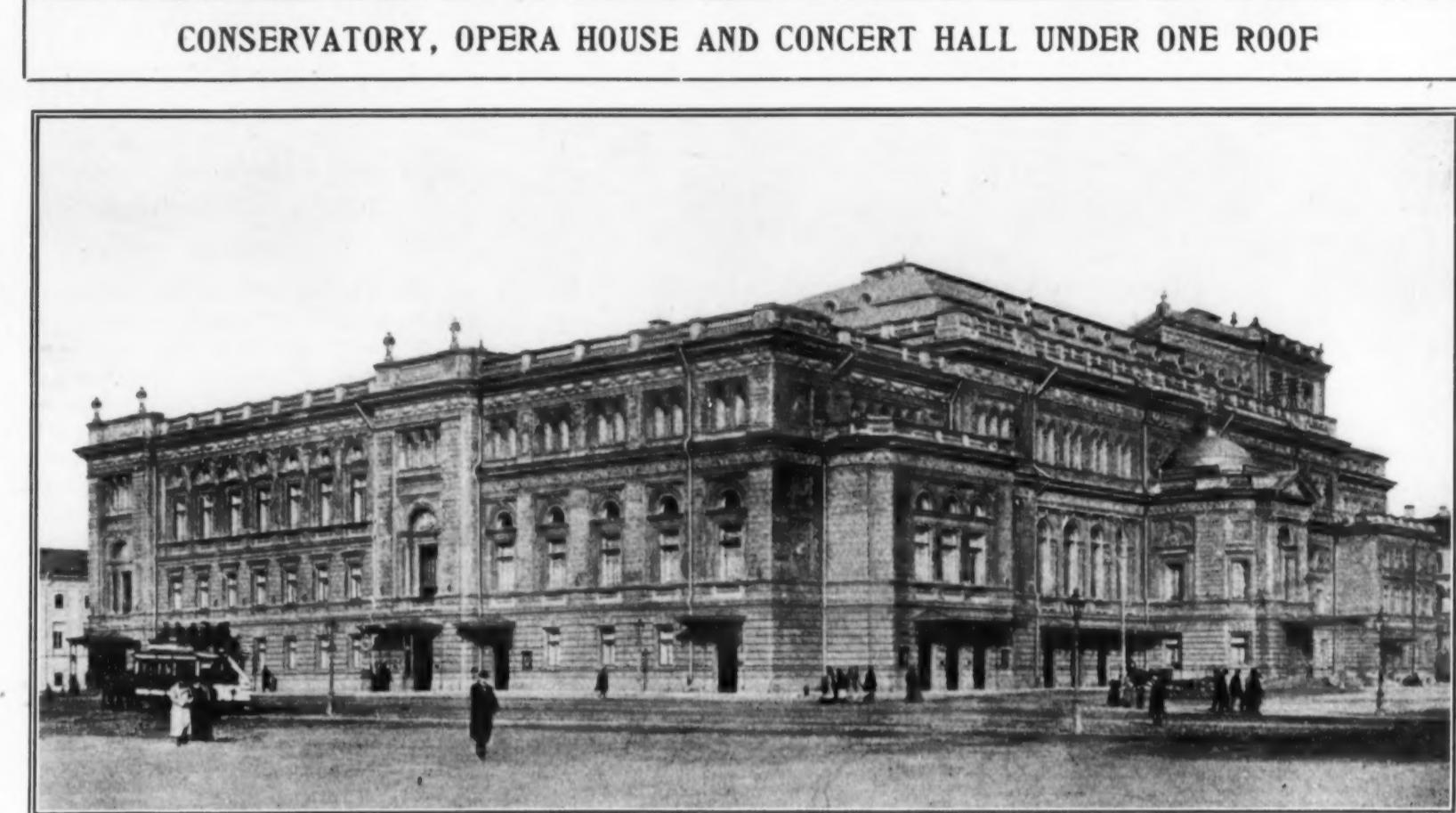
Mrs. Martin, who is also a singer, and for that reason, possibly, is more in harmony with her husband, has always done everything for him in his dressing-room. On this occasion she had made a cup of calomel tea, and was washing the cups and setting to rights the dressing-room, when the admirer, an impressionable young foreign singer, who is not at the Metropolitan this year, entered. Mrs. Martin had on a big apron to protect her evening gown.

As to a servant, the singer spoke in French:

"Is Mr. Martin here?"

"No? Well, where is he?"

"Mr. Martin is on the stage," said Mrs. Martin in excellent French. Somewhat surprised, and unconsciously lapsing into Ital-



THE ROYAL CONSERVATORY AT ST. PETERSBURG, RUSSIA

Many of the leading figures in the world of music have played or taught in the Conservatory at St. Petersburg. At one time it was also the home of Italian opera, and operas by Italian companies are sometimes given there even at the present time. In the building are two large halls, one for concerts, at which students often play. The other hall is larger, has a stage and in it are given the opera performances. Rubinstein took a great interest in the conservatory when he lived and was in great measure responsible for its conception.

ian, the singer asked:

"What are you doing here?" And in beautiful Italian the response came, to the effect that she was washing the teacups.

The lady was becoming imperative now.

"Are you always here?"

"Yes."

"Are you connected with the opera house?"

"No."

"Well, then," the singer almost shouted, "who, in heaven's name, are you?"

"Why, I am only Mrs. Riccardo Martin," said the lady in the big apron. The most elaborate apologies thereupon preceded the confused singer's hurried exit.

Flora Wilson's Success

Flora Wilson, the concert soprano, who has been spending the holiday season in Washington with her father, James Wilson, Secretary of Agriculture, owes much of her success on her recent concert tour of the Middle West to her own gracious personality as displayed and developed by her conduct of her father's Washington establishment for so many years. And some of her success she undoubtedly owes to her father's reputation and enormous acquaintance.

But Miss Wilson sees in the number of requests for return concerts in the cities in which she has already sung a gratifying proof that she is wanted, not merely for her personal popularity or for the sake of her father, but for her singing. She reasons rightly that it is for this primarily that the great majority of people go to concerts.

So far from having been tired out by the exacting tour, Miss Wilson's voice has grown in power and compass, and she has gained in confidence through having to sing to all sorts and conditions of audiences. She is looking forward with great anticipation to her Pacific Coast tour.

Bowman Pupil to Give Recital in Mendelssohn Hall

Cecile Louise Castegnier-Steele will give a piano recital at Mendelssohn Hall Wednesday evening, January 26, assisted by Bessie Bowman-Estey, contralto of the solo quartet at Calvary Baptist Church. Mrs. Steele is an artist pupil of Edward Morris Bowman, of Steinway Hall, and bears the reputation of being a player whose touch, pedalling and general style is charmingly finished and expressive. Mrs. Estey has one of the finest and most thoroughly cultivated contralto voices in New York, besides which she is a musician of unusual attainments.

Alice Lakin in "The Messiah"

One of the most noteworthy of the many successes achieved by Alice Lakin, the English contralto, during a busy season in this country, was as soloist with the Minneapolis Philharmonic Orchestra, in its performance of "The Messiah" on December 27. The Minneapolis critics said of her that, "while her voice is by no means big, it is tender with all the richness of a light contralto. There is little of the great bell tone with which Schumann-Heink, for instance, throws out her lower tones, but it

is all velvet. She delivered her parts with a deep sincerity of expression and musical richness which it is hardly possible to imagine more complete." It was her first appearance in Minneapolis.

Musical Tribute to Professor Sanford

NEW HAVEN, Jan. 17.—The single evening concert of the season by the New Haven Symphony Orchestra, under the baton of Dr. Horatio Parker, was given at Woolsey Hall, Wednesday, before an audience of unusual size. The program which Dr. Parker selected was confined entirely to Schumann's music. Before the program proper the orchestra played the "Funeral March" from Beethoven's Heroic Symphony, in memory of Professor Samuel E. Sanford.

W. E. C.

Old Band Leaders at Jubilee

HARTFORD, CONN., Jan. 15.—When Colt's Armory Band celebrated its golden jubilee with a concert at Parson's Theater last Monday evening, Gustave A. Patz, leader of the band fifty-six years ago, conducted two numbers, "The Guard of Honor," by himself, and Rossini's "William Tell" overture. Other old leaders of the band who conducted some of the numbers were William C. Sperry, of Providence, and William M. Redfield, of New York. The present leader is Chester W. Smith, who was also one of the soloists. Other soloists included several musicians from the band, as well as Mrs. Grace Preston Naylor, contralto, and Samuel J. Leventhal, violinist.

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CARMEN MELIS IS HEARD AS "MIMI"

Makes Début in "La Bohème" at
Manhattan—Two Contrasting
Performances

A new *Mimi*, in "La Bohème," was introduced at the Manhattan Opera House in two performances of the Puccini opera Friday evening, January 14, and Monday evening, January 17. This was Carmen Melis, who as *Tosca* had so profoundly impressed those who heard her earlier in the season with her personal charm and beauty and the power and distinction of her acting and singing. At her Friday appearance Mme. Melis did not carry conviction of her fitness for her new rôle, but she went far to remove this impression on Monday. Undoubtedly conditions surrounding her on the two occasions had their effect, for her support on Friday was mediocre and on Monday excellent. At the time of the earlier production the main strength of the Hammerstein forces was being employed in Washington, and this was strongly reflected in the character of the performance here.

On Friday Mme. Melis seemed physically too tall and statuesque (especially in contrast with the *Rodolfo* of M. Dufault, over whom she towered by several inches) to lend illusion to the character of the lovesick little sewing-girl, and her make-up did not tend to help the situation. Her voice was too powerful and too strenuous in delivery to suit the character, and in her acting there was but a suggestion of the appealing pathos in which poor *Mimi* is enveloped. A more sympathetic *Rodolfo* might have helped Mme. Melis, but M. Dufault was hopelessly out of the picture and the music was too high for his voice. A more sympathetic accompaniment by the orchestra would have helped to relieve the situation also, but the players under M. Anselmi vied with several of the singers in producing a maximum of tone volume with a modicum of expressiveness.

Mlle. Trentini was the *Musetta*, and, although she displayed a tendency to exaggerate in attempting to impart vivacity to the rôle, her work on the whole was excellent. Considering that she had sung in Washington in "Tales of Hoffman" on the previous night, she deserved particular credit. M. Polese as *Marcello* and M. Huberdeau as *Colline* were in splendid voice and acted acceptably.

Conditions, as already stated, were different at the Monday night performance, when John McCormack was a new *Rodolfo*, singing the rôle for the first time here, and M. Sammarco and M. Gilibert returned to their rôles of *Marcello* and *Schaunard*. Mme. Melis was made up in a manner to enable her beauty to adorn the rôle of *Mimi*, as she had not been on Friday, and she sang, particularly in the second and third acts, with a charm that made it much easier to understand why she considers this character, in which she has appeared many times in Italy, as one of her best.

A decisive victory must be recorded for Mr. McCormack in his singing of *Rodolfo*, which was characterized by a sweetness and tenderness rare in the past. Mr. McCormack fitted the character physically, and acted it admirably. The whimsical sentiment of the opera took on new freshness and beauty from his fine voice and engaging personality. M. Gilibert is incomparable in his part in this opera, and M. Sammarco's *Marcello* is full of musical delights. The rest of the cast remained unchanged.

The week at the Manhattan also disclosed a new *Carmen* in the person of Mariette Mazarin, who impersonated Bizet's heroine Wednesday evening, January 12, and proved the most forceful and dramatic of the several *Carmens* that the season has brought forward at Mr. Hammerstein's establishment. Mme. Mazarin emphasized the vicious and cynical side of the cigarette girl's character, making her less alluring sensually than have many of her predecessors. She was vocally effective, more so than in her *Aida*, and she danced gracefully. Mme. Walter-Villa was a pleasing *Micaela*, but M. Lucas, as *Don José*, and M. Laskin, as the *Toreador*, gained no noteworthy laurels. The orchestra, under M. de la Fuente, played raggedly, often refusing to allow the singers to be heard.

"Les Contes d'Hoffmann," with Mme. Duchêne taking the place of Mme. Cavalieri, who was indisposed, was repeated Saturday afternoon, January 15, and the charming Offenbach melodies were kindly treated by Mme. Duchêne and by that not-

able trio, MM. Dalmorès, Renaud and Gilibert. The orchestra again played too noisily. The double bill of "Cavalleria Rusticana" and "I Pagliacci" was sung Saturday evening. In the former work Alice Baron, M. Lucas and M. Crabbé were heard, while in "Pagliacci" Mme. Walter-Villa, Mr. Zerola and Mr. Sammarco were the principal artists.

ALICE RALPH'S SUCCESS

New York Girl's Exceptional Vocal
Gifts Disclosed in Recital



ALICE RALPH

At a recent recital in Assembly Hall, New York, by Alice Ralph, before a large and well pleased audience, this young girl, who is still in her teens, surprised her listeners by her marked versatility. The only instruction Miss Ralph has received in voice and diction in her three years' study has been from Carlos Sanchez, whose training was noticeably perceptible in her careful singing and interpretation. The range of Miss Ralph's voice is from G below middle C to F# above high C. It is one perfect scale, without a break of any kind throughout the entire register.

Miss Ralph sings in French, German, Italian and English; speaks all four languages fluently, and has a répertoire of more than thirty songs committed to memory. Among these are numbers by Campra, Handel, Cowen, Delibes, Mozart, Scarlatti, Lotti, Paradies, Strange, Rubinstein, Grieg, Hahn, Massenet, Chaminade, Gounod and others.

Like many other young and ambitious singers, Miss Ralph aspires to grand opera. She has sung in church and concert work for the past three seasons. The Felix Adler Ethical Culture Society, of Brooklyn, has been listening every Sunday morning to Miss Ralph's singing, and watching with interest her well merited progress up the ladder of success.

Particularly worthy of mention in Miss Ralph's recital was the singing of "O, Sleep, Why Dost Thou Leave Me," Handel, and "Pur Dicesti," Lotti. Both numbers were excellently rendered, the rhythm being well marked, and both were encored.

At the close of Part I of her program, Miss Ralph sang, by request, "The Last Rose of Summer," which delighted her hearers.

GISELA WEBER IN BOSTON

Violinist Assisted by Leo Schulz in Interesting Concert

BOSTON, Jan. 16.—The concert given by Gisela Weber, violinist, assisted by Leo Schulz, cellist, and Mme. Holmes-Thomas, pianist, interested a good-sized audience which gathered at Steinert's Hall on the afternoon of the 10th. Miss Weber's program included the Handel G Major Sonata, Corelli's "La Folia" variations, Bach's Air for the G String, a Minuet by Mozart and the Mendelssohn Trio in D Minor. There was unusual body and brilliancy in Miss Weber's tone. She played the Handel sonata sturdily, surely. This poise and confidence was communicated to those who listened. There was breadth, if not the utmost of nuance, in the Bach Air for the G String. In the trio Miss Weber was heard at her best. She was one of the ensemble, but when it was her cue to lead she led with fine authority and enthusiasm, and her technic proved amply adequate to the task in hand. She was warmly applauded.

Madrid has discovered a new coloratura soprano named Finzi-Magrini. But what's the use, until some obliging composer writes some new "coloratura operas"?

DAMROSCH CONCERTS DELIGHT PITTSBURG

New York Symphony Heard in
Wagner and Miscellaneous
Programs.

PITTSBURG, Jan. 17.—Walter Damrosch and his splendid New York Symphony Orchestra of one hundred men, the largest organization of musicians that he ever brought to Pittsburg, played two concerts in the course of their anniversary tour Saturday afternoon and night, at Exposition Music Hall, enthusiastic audiences attending both performances. The crowds were not as large as expected, a condition with which the weather and miserable street car facilities had much to do.

The afternoon concert was devoted to Wagner. First on the program was a "Lohengrin" number, which was followed by the Paris version of the "Bacchanale" from "Tannhäuser," both played with great brilliancy. The first four violins played the solo in "Walther's Prize Song" from "Die Meistersinger" with beautiful effect. Mr. Damrosch made a concert arrangement of music from the second act of "Siegfried," which he entitled "Siegfried, the Forest Bird and Dragon." "Siegfried's Rhine Journey," from the "Götterdämmerung," was given a most effective performance, as was also the concluding number, the prelude and finale to "Tristan und Isolde," which brought the concert to a brilliant close.

At the evening concert, the opening number was Schumann's Symphony, No. 3, in E Flat, "The Rhenish," followed by variations on "The Austrian Hymn," Haydn. The pantomime from "Les Petits Riens," by Mozart; the symphonic poem "Don Juan," by R. Strauss; Tschaikowsky's "Andante Cantabile," for stringed orchestra; Goldmark's "Scherzo," opus 45, new, and given for the first time here; Lalo's "Arlequin" and Rimsky-Korsakoff's "Russian Song" all were given splendid interpretations. Director Emil Paur, of the Pittsburgh Orchestra, and other members of his organization attended the night concert.

Indian music is to be the big feature of the concert to be given Thursday night at Carnegie Music Hall by the Pittsburg Male Chorus, James Stephen Martin, conductor.

The soloists on this occasion will be Samuel Beddoe, tenor; David Stephens, tenor; Louis H. Kennedy, baritone; Frederick Cutter, bass; John Hibbard, bass, and Hollis Edson Davenny, violin, all of these men being members of the chorus.

The Pittsburgh Orchestra last Friday night and Saturday afternoon gave the tenth pair of the present season's concerts to small but most appreciative audiences. The numbers given were all Beethoven, and the music was played with rare distinction. It may not be generally known that Director Emil Paur's father played clarinet in various orchestral performances in orchestras conducted by Beethoven himself and Mr. Paur is therefore regarded as in direct line for the transmission of authentic traditions. He is so familiar with the numbers played that he needs no score in directing his men.

The program was headed with the three instrumental movements from the Ninth Symphony. Beethoven's Romance in F Major was heard for the first time here, and brought fourth a new soloist in the presence of Franz Kohler, who has been connected with the orchestra for years, and is the second concertmaster of the organization. He received a splendid tribute in applause, as well as in a floral emblem. His playing was superb.

The overture to "Egmont" was given in fine style. George Hamlin was the soloist of the evening. The well-known tenor was heard in two songs with orchestral accompaniment: "Adelaide" and "An die Hoffnung," and they so charmed the audience that he was compelled to give two additional Beethoven songs with piano accompaniment: "Der Kuss" and "Andenken." He managed his voice with splendid skill, his interpretation and splendid enunciation adding great pleasure to the numbers sung.

Silas G. Pratt, of the Pratt Institute of Music, gave a lecture-recital last Tuesday night before the Hazelwood Study Club, on grand opera. The piano selections chosen for illustration were the sextet from "Lucia," Liszt's paraphrase of "Rigoletto" and the Magic Fire music from "Die Walküre."

Myrtle McAtee, of Pittsburg, who has been studying with Frank King Clark in Paris for the last two years, recently appeared at a prominent musicale in that city with Mrs. Clark, contralto; George Rogers,

tenor, and Basil Millspaugh, bass, in Liza Lehmann's "Persian Garden." She will appear at several recitals in England in the near future. Miss McAtee was a pupil of James Stephen Martin, of this city, and sang in several church choirs here.

A great deal of surprise was occasioned last week when it was announced that James Stephen Martin had handed his resignation to the music committee of the East Liberty Presbyterian Church, where for the last sixteen years he has directed the choir. Mr. Martin's resignation will take effect May 1. Mrs. Martin also resigned as soprano, and Beulah Kennard, contralto, and a sister of Mrs. Martin, has also quit. Director Martin has two offers of other positions, but is undecided which to accept.

Ernst Lunt, conductor of the Mendelssohn Choir, is the director of the Carnegie Technical School's Glee Club. He will direct the club's first concert, to be given Wednesday evening.

The announcement of Arthur Hartman's marriage in Paris, December 21, to Mrs. Harriet Cole Tucker, has created intense interest in Pittsburg, and especially among Pittsburg Orchestra players, who first read of it in MUSICAL AMERICA.

Great interest is being manifested in the coming this week of Margaret Keyes, contralto, who will be the soloist at this week's pair of concerts of the Pittsburg Orchestra, and who has never been heard here.

E. C. S.

AMERICANS IN BRUSSELS. GUESTS AT RECEPTION

Entertained on New Year's Day by
"Musical America"—An Interest-
ing Program

BRUSSELS, Jan. 3.—Under the auspices of MUSICAL AMERICA, a splendid reception was given on the afternoon of New Year's Day to American students and musicians at the studio of Mr. and Mrs. George Arnold. There were about twenty-four guests in all. Mr. Weldon, the American basso of the Royal Monnaie Opera, was a visitor, but was called away, after a short stay, for a rehearsal. This program was given:

Piano Solos—(a) Etude in D Flat Major, Liszt, and (b) Silverspring, Mason, Joseph Zoellner, Jr., of the Zoellner Quartet; Violin—Concerto No. 22, Viotti, George Arno'd; Piano Solo—"Triumphant," R. Strauss, G. H. Ridout; Caprices for two violins, Wieniawski, George Arnold and Amandus Zoellner; Piano Solos—(a) "Osoir," Schumann; (b) "Wedding Day at Troldhaugen," Grieg; (c) "Reverie," G. Arnold, Raoul Milou, the South American pianist; Violin—(a) Concerto, Tschaikowski; (b) "Souvenir to Kreisler," G. Arnold; (c) "Albumblatt," G. Arnold, Amandus Zoellner.

All the performers gave of their best, and at the conclusion of the program a vote of appreciation was passed to MUSICAL AMERICA. The reception had made them feel so near home on New Year's Day that, while leaving the studio, they reassembled and gave three rousing cheers for their host.

MME. ZIEGLER LECTURES

Speaks Before Brooklyn Club on
"Nature vs. The Art of Singing"

Mme. Anna Ziegler, whose vocal studios are in the Metropolitan Opera House Building, New York, lectured before the Laurier Musical Club of Brooklyn on Wednesday evening, January 12, on "Nature versus the Art of Singing."

The lecture was ably illustrated by two pupils of Mme. Ziegler—Elsie Ray Eddy, dramatic soprano, and Jeanne Marie Honore, lyric soprano. Both of these singers, advanced pupils, were received with hearty appreciation by the club members and their friends.

The lecture was divided into four parts: "The Natural Voice," "Discussion on the Lyric Voice," "Discussion on the Dramatic Voice" and "The Art of Singing and Interpretation," all of which were fully illustrated. Mme. Ziegler was most convincing in her arguments, and spoke simply and clearly, with a minimum use of technical terms. The lecture was a clear exposition of the subjects treated, and aroused great interest among the listeners.

Exhibition of Classic Dancing to Be Repeated

Despite the inclemency of the weather, the recital hall of the Master Music Studios at 108th street and Broadway was crowded to its fullest capacity for the exhibition of classic dancing given by Mabel Brown and her assistants. Owing to the great success of the exhibition, it will be repeated on Saturday evening, January 29.

To Sing with Tetrazzini

Orville Harrold, Oscar Hammerstein's new tenor "find," will accompany Mme. Tetrazzini on her concert tour next week.

ST. PAUL CHORAL ART SOCIETY GIVES CONCERT

Director Bruenner and His Singers Achieve Noteworthy Results—Organist Fairclough Assists

ST. PAUL, MINN., Jan. 17.—The St. Paul Choral Art Society, Leopold G. Bruenner, director, made an excellent appearance in a program of *a cappella* choruses at the Park Congregational Church Thursday evening.

The chorus numbered thirty voices, and sang with good tonal effect, remarkable accuracy and responsive elasticity in giving expression to the scholarly interpretations of the director, whose musicianship and capacity for leadership were demonstrated anew to a large audience.

The program opened with three Bach chorals—"Break Forth" from the "Christmas Oratorio"; "O Mighty King," and "O Lord, Who Dares?" from "St. John's Passion," the group closing with Palestrina's "Pani angelicus" and "Adoramus."

Sixteenth century music of another school was represented in the selection of "O Villanella," by Claude le Jeune, and Matona, "Mia cara," by Orlando di Lasso. The difficult and beautiful old English madrigals, "Come, Lovers, Follow Me," and "I Will No More Come to Thee," by Thomas Morley, still another composer of the sixteenth century, were charmingly rendered. Later compositions were given a place in the last group, "Entflech mit mir," "Es fiel ein Reif," "Auf ihrem Grab," by Mendelssohn; a "Nachtlid," by Rheinberger, and Elgar's "My Love Dwelt in a Northern Land" were listened to with genuine delight.

Organ numbers were furnished by George H. Fairclough, whose selections, the G Minor Fantasia and Fugue by Bach, "Variations de Concert," by J. Bonnet; Will Macfarlane's "Spring Songs" and the Concert Overture in E Flat, by William Foulkes, were chosen and arranged with a proper sense of fitness to the choral numbers, and added interest and charm to the program through the well-known organist's skillful playing.

A Romance for violin, harp and organ, by John Thomas, was played by Norma Williams, violinist; Henry J. Williams, harpist, with Mr. Fairclough at the organ.

F. L. C. B.

Raymond Duncan Discharged

Raymond Duncan was relieved last week of the charge of jeopardizing the health of his four-year-old son, Menalkas, by allowing him to run around with too few clothes on. Magistrate Herbert, of the West Side Police Court of New York, found that the child's health was in no way injured by the scarcity of raiment, and discharged the father. Mr. Duncan immediately announced that he would bring suit for damages against the Children's Society, which had complained against him. Mr. Duncan received notice Tuesday that his lecture on "Hellenic Music," at Bryn Mawr, had been canceled by the authorities of that institution.

Honor for Canadian Basso

MONTREAL, Jan. 17.—More news from The Hague about Edmund Burke, the Canadian basso, who is expected to tour this country in the Autumn, is to the effect that he was invited a few weeks ago by the Covent Garden management to create for England the rôle of *Orestes*, in Richard Strauss's "Elektra," at the performances to be given under Strauss's own baton. He was also to sing *Kurwenal*, in "Tristan und Isolde," and other rôles. The Hague management declined to release him. He was recommended by Strauss himself for the rôle in "Elektra."

K.

Marguerita Sylva Enjoined

Oscar Hammerstein has been granted the injunction which he sought to restrain Marguerita Sylva from singing with Henry E. Russell's Boston Opera Company or for any one else pending his suit against her to hold her to her contract with the Manhattan Opera Company for this year, with a privilege of renewal. The order was signed by Justice Amend Saturday, January 15, and served on Miss Sylva just before she left for Chicago, to sing there Monday night.

Francis Rogers in Far West

Francis Rogers has been touring with Mme. Sembrich in the far West, which is new territory for him, and both critics and public everywhere have confirmed the high estimate that the East had already set upon his art. A leading San Francisco critic voiced the general opinion when he said, on January 10, that "the baritone, Mr. Rogers, has a voice that is rich and musical, and proved himself well worthy of his place on the Sembrich program."

TRIUMPH AT PIANO FOR ST. LOUIS GIRL

Brilliant Career Foreshadowed in Recital by Minna Niemann

ST. LOUIS, Jan. 17.—Decidedly the feature of the last week here has been the evening recital given by Minna Niemann, pianist, long known as the "star pupil" of Victor Ehling. Miss Niemann was greeted by an audience which reflected credit, not only on herself, but on her preceptor, and she acquitted herself with a degree of excellence which called forth unstinted praise. She proved that she has a knowledge of technic which would be commendable in one far beyond her years, and it is hazarding nothing to predict a successful future for her. Her rendition of Liszt's E Flat Concerto brought rapturous applause, and the assistance rendered by Frederick Koch, baritone, in his German, English and Italian ballads, went far to making the evening memorable. Mr. Ehling was the recipient of congratulations generally on the artistic work of Miss Niemann, who has the added charm of a winsome personality.

The first tour of the St. Louis Symphony Orchestra, heretofore outlined in this correspondence, was one continuous success. At Hannibal, Lexington, St. Joseph and Kansas City the audiences taxed the capacities of the orchestral halls. Conductor Max Zach, on his return to St. Louis, expressed himself as delighted with the results of the journey.

Sunday popular concerts in St. Louis are becoming almost too popular. The last three concerts have witnessed the turning away of hundreds of music lovers, and the Odéon is far too small to accommodate those eager to attend. The second playing of his own colorful "Oriental March," by Mr. Zach, was the feature of yesterday's "pop."

The seat sale for the Boston Opera Company this week has been very satisfactory, and there is little question of the success of the engagement. The attendance at the Walter Damrosch-New York Symphony concerts was not large, but the weather conditions were responsible for this.

Recent local musical happenings include the second of a series of "studio" musical teas by the Morse School of Expression, on Saturday afternoon, January 8. Mrs. H. W. Wolff gave several delightful readings, and the soloists of the day were Mrs. Marie Dierkes Krutsch, soprano, and Charlotte Lesser, contralto. Mrs. Howard Watson and Ethan Allen Taussig were the accompanists.

H. W. C.

FRIEDA LANGENDORFF WINS MORE SUCCESS

Singer Continues to Triumph in Her Tour of the Pacific Coast and the Far Western States

LOS ANGELES, Jan. 13.—Frieda Langendorff is singing to large audiences in her Southern California engagements. Manager Behymer has placed her in a number of cities where there are wide-awake local managers and women's clubs which demand the best of artists.

At Simpson Auditorium, Los Angeles, her audience was no exception in the matter of size. This concert was not one of the course provided by L. E. Behymer, all of which fill the house on course tickets, so the singer drew strictly on her own merits.

Three-fourths of the program was made up of German *lieder* and the last group was composed of songs by MacDowell, Hammond and Chadwick. The program opened with a Schubert group. "Death and the Maiden," "Ave Maria," "Ihr Bild" and "Du Bist die Ruh" were admirably sung, and "Er der Herrlichste" made the audience particularly happy. Mme. Langendorff's tones were continually delightful.

The accompanist was Mrs. Blanche Robinson, who plays with this artist in the Southwest section of her tour. Mrs. Robinson possesses unusual capacities in the pianistic line, and as an accompanist is not excelled in the Southwest.

At the beautiful Gamut Club Auditorium last Tuesday evening the Von Stein School of Music awarded prizes to several industrious students, before an audience that filled the house. There were fourteen contestants, who played thirty-two piano solos. The prizes were awarded to Clarence Bates, Nona Newkirk, Nellie Brigham and Eleanor Gress.

At the annual meeting of the Gamut Club the following directors were elected for the current year: F. W. Blanchard, L. E. Behymer, George M. Derby, Henry Flint and Joseph P. Dupuy. This board organized by electing the following officers: President, F. W. Blanchard; vice-president, L. E. Behymer, and secretary and treasurer, George M. Derby. The retiring president, Charles F. Edson, was presented by an anonymous member with a handsome signet ring. The club will hold its annual "jinks" at the club house January 19 and 20, at which time it will present a musical travesty on local reform politics.

The Organists' Association of Southern California held its first dinner of the new year last week, at the Hollenbeck. Los Angeles, of course, was well represented, and a number of church players from other cities were present. Following the dinner, the members went to Chickering Hall, where a program of organ and piano numbers was heard. Ernest Douglas was the organist and A. J. Stamm the pianist. Mr. Stamm played the Beethoven C Minor Concerto, with Mr. Douglas supplying the orchestral parts on the organ, and another number, a novelty, was a suite for organ written by Mr. Douglas. Mr. Stamm supplying the orchestral parts at the piano. The composition is quite scholarly, and was received with numerous compliments by its auditors.

W. F. G.



PASSED AWAY

Carl Halir

In the recently reported death in Berlin of Carl Halir, the violinist, another famous member of the Joachim Quartet has passed away. Carl Halir was a pupil of Joseph Joachim, and as such was perhaps the foremost exponent of that master's methods. His playing of the Beethoven Concerto, perhaps more than that of any other artist, reflected the extreme classicism of the elder master.

Carl Halir was born on February 1, 1859, at Hohenelbe, in Bohemia. His first lessons were received from his father, and he was then sent to the Conservatoire in Prague, after which he completed his violin studies under Joseph Joachim, in Berlin. His first engagement was as concertmaster in Bilse's orchestra, after which he successively held the posts of concertmaster at Königsberg, Mannheim and Weimar.

During the period of his occupancy of the post at Weimar, Halir made many tours throughout Europe. Though his post as concertmaster was exacting, yet owing to royal patronage Halir was frequently absent. He was perhaps one of the most noted of violinists throughout German-speaking countries in Europe.

In 1894 he became leader of the Berlin Court Opera and a professor at the Hochschule. In 1896-7 he made his only American tour, after which he became a member of the famous Joachim Quartet, which latter post he held during its existence. Owing to the great increase in his artistic duties in connection with his solo work, his teaching and his quartet playing, he was forced to sever his connection with the Court Opera in 1904. Besides being a member of the Joachim Quartet, he was also at the head of a quartet of his own. As a soloist he introduced many new compositions to the public for the first time, and was a great factor in bringing public recognition for the Tschaikowsky Concerto.

He is perhaps better known to American musicians as a teacher, and many of the foremost violinists in this country have at one time or other been under his instruction. As an exponent of the Joachim method Mr. Halir probably ranks second to the master himself.

At the time of his death he was only fifty years old. His musical activities were continuous, with the exception of a short interval during the last year of his life, until his sudden and unexpected death.

Mrs. Lucy Abbie Smith

NORTH HADLEY, MASS., Jan. 17.—Mrs. Lucy Abbie Smith, for thirty years soprano singer in the North Hadley Congregational Church, died here Sunday at the age of seventy-one.

W. E. C.

August Carl Meyer

August Carl Meyer, a retired musician, died January 14 at his home, No. 21 East One Hundred and Twenty-seventh street, New York, in his sixty-ninth year.

NEW AMERICAN WORKS HEARD IN NEW YORK

First Concert This Season Given by the American Music Society

The New York Center of the American Music Society gave the first concert of its second year at Mendelssohn Hall, New York, Saturday evening, January 15. The program brought forward two works of large dimensions not previously heard in New York City, the piano concerto by Arthur Shepherd, with which he won the prize in the class of piano compositions offered by the National Federation of Musical Clubs, the awards being made last Spring, and the Quintet in F Sharp Minor by Edgar Stillman-Kelley. The artists taking part were Mary Hissem De Moss, soprano; Arthur Shepherd, pianist and composer; the Hoffman Quartet of the Boston Symphony Orchestra, Jacques Hoffman, first violin, A. Bak, second violin, K. Rissland, viola, C. Barth, violoncello, and Marriot Strickland, accompanist. The program was as follows:

Arthur Shepherd, Sonata in F Minor, for piano: Allegro moderato ma con fuoco; Andante sostenuto e solenne; Allegro commodo. Mr. Shepherd: Songs (a) MacDowell, Idyl; (b) Arthur Shepherd, "The Lost Child"; (c) Phillip Paul Bliss, "Birds in the High-Hall Garden," and (d) "Expectancy"; (e) Walter Damrosch, "Alas, That My Heart Is a Lute"; (f) R. Huntington Woodman, "A Birthday." Mary Hissem De Moss; Edgar Stillman-Kelley, Piano Quintet in F Sharp Minor, op. 20; Allegro risoluto; Lento sostenuto e misterioso; Allegretto scherzando; Moderato molto. Arthur Shepherd and the Hoffman Quartet.

A somewhat elaborate account of Mr. Shepherd's sonata was given in *Musical America* at the time of his performance of it at Grand Rapids, Mich., on May 26, 1909, when the Federation prizes were awarded. A second hearing gives little cause to alter what was then written. A genuine impulse to expression, both heroic and profound, has animated Mr. Shepherd in his production of this work. The first movement, while highly vitalized by virtue of its trenchant themes and forceful motion, is surcharged with ideas, and might well dispense with certain of them to make way for the development of the others. It would be more convincing if it were simpler. Its unity of form is wholly sufficient to satisfy the intellect, but its variety of matter is disturbing to an emotional unity. The second movement carries a sense of mystery and tragedy throughout, and is structurally lucid. Its ending is highly imaginative, poetic, and original. The last movement, in rondo form, is dashing and exultant, and wholly graspable. This movement is American to the core—expansive and direct. The work makes great demands upon the player, demands which were well met by the composer-pianist. The sonata was somewhat questioningly received by the audience, but this is such a large dose of music intensely serious and withal new that any audience which could cheerfully swallow it whole at a first hearing would be abnormal.

Mrs. De Moss was happy in her singing of the group of songs, and gave much pleasure. She brought a vocal richness to the harmonically rich Idyl of MacDowell, but made even a greater impression with Mr. Shepherd's song "The Lost Child," which won the Federation prize for a vocal work, under a different set of judges, in the same competition in which his sonata was also successful. Intimate as is the character of this song, its deliberate rhythm and compelling atmosphere made a strong appeal to the audience. It is pure and lofty in feeling, and its simplicity came as a surprise from the composer of the sonata.

The songs of Mr. Bliss were extremely pretty and fanciful, with a marked vein of originality. The Damrosch song sounded old-fashioned from one who is so ardent a champion of Debussy, but gave the singer an opportunity to show her vocal fluency in coloratura passages. Her brilliance in "A Birthday" brought an encore in Louis Saar's "Longing."

The quintet by Stillman-Kelley proved to be lucid, melodic, and, with the exception of the first movement, imaginative. The first movement sounds academic, though well built. The second movement is strikingly original and poetic in conception, a sort of moonlight Corot in feeling. Unusually good is the scherzo, with its big swinging trio, and the last movement presents one chromatic theme, in particular, of great beauty. Stillman-Kelley's characteristic quality of imagination shows throughout the work, and his usual orderly and reserved handling of modern harmony. The work was well received. A. F.



Fred Ralph Butler, baritone, was soloist at a recent concert given by the Marlborough-Blenheim Quartet of Atlantic City.

The combined musical clubs of the University of Pennsylvania will give their New York concert on the afternoon of January 31, at the Hotel Astor.

Elsie Garrett, a young Portland, Ore., singer, is now in Italy studying with Maestro Lombardy. Her teacher predicts for her a successful grand opera career.

Elizabeth Munson, of Atlantic City, gave whistling solos from Arditi, Chaminade and American composers, and sang soprano solos at a concert in Burlington, N. J., recently.

A piano recital was given by Minna Niemann, of St. Louis, pupil of Victor Ehling, assisted by Frederick Koch, baritone, Thursday, January 13, at Musical Art Hall.

A piano recital by Vinnie Clegg, of Pine Bluff, Ark., assisted by Clarence Cox, violinist, was given, January 5, at the Combs Broad Street Conservatory of Music, Philadelphia.

The Hoadley Musical Society of Brooklyn held a public rehearsal at Crosby Hall on the evening of January 11. Herbert Braham conducted, and the assisting soloist was Lottie Cort Black, soprano.

Luigi Samolli, tenor, made his American début at Trenton, N. J., January 11, singing in a concert with Mme. Jomelli. A group of Liza Lehmann's bird songs was included in the latter's part of the program.

Charles F. Albert, violin maker, repairer and importer, has removed his Philadelphia show rooms from No. 30 South Sixteenth street to his factory address, No. 205 South Ninth street, below Walnut street.

William C. Carl, of New York, was engaged to display the organ in the new Pine Street Methodist Episcopal Church, Williamsport, Pa., Thursday evening, January 20. He will be heard in the Masonic Temple, Woodlawn, N. Y., on January 25.

A students' recital was given at the Peabody Conservatory, Baltimore, January 12, by students under Director Harold Randolph, J. C. van Hulsteyn and Bart Wirtz. The participants were Edward Mumma, piano; Samuel Korman and Harry Sokoloff, violin; Samuel Sevely, cello, and Harry P. Veazie, baritone.

In a concert in Carnegie Chamber Music Hall, New York, January 16, Anica Fabry sang several Hungarian songs to the pleasure of a large audience, and Herma Meuth was equally successful as a pianist in music of Chopin, Rachmaninoff, Liszt and Moszkowsky.

Guests of Mrs. Cass Gilbert who gave a musicale at her house, No. 45 East Seventy-eighth street, New York, January 15, enjoyed the piano playing of Henrietta Bloodgood, an amateur, and the violin solos of Nikolai Sokoloff, a young Russian, now living in Boston.

Adams Buell, pianist, of Waukesha, Wis., will give a recital at the Congregational Church, Milwaukee, on February 4, and the event promises to be of more than ordinary interest. Mr. Buell has a number of excellent bookings both in the East and West for this season.

Mrs. A. Wynkoop-Osborne, pupil of Leschetizky, gave a musicale January 11 in the Metropolitan Opera House Building. The program included solo work by Mrs. Osborne and one of her pupils, Irma Hayden. Assisting were Douglas Lane, baritone, and Jean Deggiller, violinist.

Harry Seimers, a young violinist and member of the St. Louis Symphony Orchestra, gave a violin, vocal and piano recital at his home in that city, January 6. He was assisted by Mrs. Ferdinand A. Huff, soprano, and Corinne Weidner, pianist, in a most interesting program.

Beatrice Evelyn Wilson, who is en route for Germany for piano study, gave a concert at Richmond, Ind., last month. She is but twelve years old, and played a program of Chopin, Raff, Leschetizky and Liszt numbers, astonishing her audience by her ability. Her training has been entirely with Portland teachers.

Mrs. Rose Bloch-Bauer, of Portland, Ore., has gone to New York for a two months' visit with her sister, Emilie Frances Bauer. Before leaving she entertained a number of friends at an informal musicale. Mrs. Bauer is soprano and director of Temple Beth Israel Choir, and a popular teacher.

Marion Latimer Mott, pupil of Samuel Bowdoin Moyle, of No. 43 East Twenty-first street, New York, has established herself as a successful teacher in Hammondsport, N. Y. Miss Mott is the possessor of a fine soprano voice, and her nine years with Mr. Moyle have qualified her well to teach his method.

Maude M. Moore, a Roxbury, Mass., choir girl, and one of the night operators of the Roxbury telephone exchange, has organized a musical club among her sister-operators for the purpose of cultivating a taste for religious music. The first recital of the club took place on January 11 at Paine Memorial Hall.

The first of a series of organ recitals to be given on Tuesdays, excepting February 22, from January 11 to May 3, under the auspices of the department of music of Columbia University, was devoted to the compositions of the late Dudley Buck. Abram Ray Taylor, professor of music in Beloit College, was the organist.

Archibald Sessions gave his eighth organ concert at Christ Church, Los Angeles, January 5. He played a varied but short program, and had the assistance of the Christ Church choir and solo quartet, all under the direction of John Douglas Walker. The "Sanctus" and "Gloria," from Gounod's "St. Cecilia" mass, were sung.

A delightful musical evening was given recently by Elizabeth K. Patterson at her home studio, No. 257 West One Hundred and Fourth street, New York City. Elizabeth Topping, pianist, played a number of favorite Chopin and Schumann selections, and Miss Patterson sang, accompanied by Miss Henry, recently arrived in New York from Canada.

In the performance of Mrs. Katrina Trask's nativity play, "The Little Town of Bethlehem," the voice of the Virgin Mary is supposed to be heard as she sings to the Christ-child in the manger, and two songs of an appropriate character are rendered by Grace Clark Kahler. The Ben Greet players offer the production at the Garden Theater, New York.

Frank Riley, the Buffalo baritone, sang at several musicales during a recent visit to New York, two of which were in the nature of receptions to his teacher, Mme. Frances Helen Humphrey. Such artists as Victor Capoul, David Bispham, Minnie Tracy, Jane Noria and many others have given Mr. Riley the highest encouragement for success in his career.

Mme. Barnes-Wood's Wednesday evening opera class, of New York, is working on "The Bohemian Girl," and part of the class also is rehearsing for the production of "The Last Will and Testament," a one-act opera written by Karl Merz. This opera will be presented at the annual entertainment and reception of the United Council of the Royal Arcanum, January 25.

At the Ladies' Afternoon at the Providence, R. I., Art Club, on Thursday, a successful musicale was given, in which Master Ellsworth McLeod rendered several soprano solos delightfully, and Loraine Johnson, violinist, added to the pleasure of the afternoon by her pleasing solos. Mrs. E. H. Scattergood gave piano solos which were very favorably received.

The Schubert Club of Providence held its monthly meeting Thursday morning,

January 6. A paper written by Alice C. Dubois on the Russian composer, Moussorgsky, was read by Mary Garden. Emma Sundberg read a paper on necessary qualities in architecture, repose, grace, breadth and scale, bringing out clearly the necessity of these qualities in music as well.

The Harlem Philharmonic Society gave its annual luncheon Thursday, January 20, at the Waldorf-Astoria. Mrs. Frank Littlefield is president of the society, and the other officers are Mrs. Thomas Jacka and Mrs. George W. Best, vice-presidents; Mrs. Hamilton Higgins, treasurer; Mrs. Mott D. Cannon, recording secretary, and Mrs. Henry Winter Davis, corresponding secretary.

W. Ray Burroughs, organist of Delaware Avenue Baptist Church, Buffalo, dedicated a new organ in the M. E. Church at Spencerport, N. Y., recently. Mr. Burroughs has lately received a quantity of new European organ compositions from his former teacher, William C. Carl, of the Guilmant Organ School, New York, some of which he will play at his numerous concert engagements.

The Seattle Symphony Orchestra this year consists of sixty-four members, as follows: Ten first violins, eight second violins, eight violas, six violoncellos, six contrabasses, two flutes, one piccolo, two oboes, one English horn, two clarinets, one bass clarinet, two fagots, one brass fagot, four French horns, four trumpets, one tuba, timpani, gran cassa, piatti, tambour militaire and harp.

The Glee Club of the Metropolitan Life Insurance Company, now in its second year, was heard in some excellent singing under the direction of Maurice C. Rumsey at the Metropolitan Assembly Hall, New York, January 15. Lacombe's "Estudiantina" and Frederick F. Bullard's "Sword of Ferrara" were the important choral numbers. The soloists were Mrs. Edith Chapman Goold, soprano, and Victor Sorlin, cellist.

Rosine Morris, the young Western pianist whose work with the Minneapolis Symphony Orchestra and the Chicago Philharmonic earned her great praise, appeared at a recital at the Peabody Conservatory of Music, Baltimore, on January 15. On the 25th Miss Morris will play at the concert of the Harmonie of the same city. She is under the management of Frederick R. Huber, of Baltimore, who is at present arranging a Southern trip for her.

Jackson, Mich., though a small town of only 35,000 inhabitants, is to be the scene of two noteworthy concerts to be given on February 17 and April 28. These concerts will be exclusively vocal, consisting of both solo and choral work. Among the numbers to be presented are works of such composers as Palestrina, Bach, Brahms, Beethoven, Liszt, Mozart, Tschaikowsky and Mendelssohn. The programs will be given under the direction of Gilbert Wilson.

For the benefit of the George Junior Republic, a concert will be given at the Waldorf-Astoria February 7, under auspices of the New York Woman's Aid Society. Alice Preston will sing songs from "Alice in Wonderland," set to music by Liza Lehmann. Mrs. Fitzgibbon, contralto; John B. Welles, tenor, and Sidney Biden, baritone, from Berlin, will be the singers, and Mrs. Sarrington Smith the accompanist. Mme. Lehmann will assist with the rehearsals.

The second musicale of the season of the Laurier Musical Club of Brooklyn was held on Wednesday evening, December 12, at the home of Emma Williams, No. 372 Sterling place. The program was of unusual interest, being a lecture-recital on the subject of "The Nature vs. the Art of Singing," given by Anna E. Ziegler, of the Singing Teachers' National Association, and illustrated by Elsie Ray Eddy, dramatic soprano, and Jeanne Marie Honore, lyric soprano. Harry Whitaker accompanied.

The second of the series of subscription dances, given under the auspices of the International Art Society, was held at the Hotel Astor, New York, on Friday evening, January 7, and was a very brilliant social as well as financial success. Dancing was started at nine o'clock and kept up until a late hour. The reception committee was under the direction of Mrs. J. Christopher Marks and Mrs. Edwin Burton Williams. They were assisted by Mrs. C. A. Collman, Mrs. E. M. Lloyd, Mrs. Edwin Archer and Mrs. Charles Kidder.

A concert was given on the evening of January 9 by the German Chorus Directors' Union of North America, at Allaire Hall, in New York. The soloists consisted of Edmund Jahn, basso; Rose Marie Campbell, contralto; Mr. and Mrs. Arthur Wilde,

'cello and piano, and Dr. Elsenheimer as accompanist. The program presented consisted of the aria, "Wher'er You Walk," by Handel; several songs by Bach, Brahms, Reger, Schubert and Strauss, and the great 'cello sonata of Grieg. Each of these numbers was admirably rendered.

Professor G. Fryatt Mountford, musical director of Davenport College, Lenoir, N. C., gave an organ recital at the Methodist Church of Newton, N. C., on January 8. His program included Toccata and Fugue in D Minor, Bach; Anthem, "Fear God and Keep His Commandments," G. F. Mountford; Andantino in G Minor, César Franck; Offertoire in G, Wely; Triumphal March No. 3, in D, G. F. Mountford; First Organ Sonata, Mendelssohn; Anthem, "Great is the Lord," Emerson; Minuet in A, Boccherini; Fantasia in F, Best.

Announcement has been made that a children's department has been organized at the Lawrence College Conservatory of Music, at Appleton, Wis., by Dr. William Harper, the basso and dean of the conservatory. The new term has been opened and a course of study carefully graded, including classes in ear training, theory, technic and history. T. R. Wilson, of Oberlin College, Oberlin, O., has been engaged by Dean Harper to take the position of organist at the Congregational Church at Appleton left vacant by the recent resignation of Alex. Zenier.

Florence Mulford invited some of her pupils on Wednesday evening, January 12, to listen to a rehearsal of the "Persian Garden," sung by four of her pupils, and which will be given in the Halsey Street M. E. Church, Newark, N. J., some time next month. The rehearsal was highly successful. The quartet consists of Lydia Koehler, soprano; Gracey Stetler, alto; Harry Biggin, tenor, and Charles Hendler, bass. After the rehearsal, songs were sung by Marion Rice, Elsa Wackenhuth, Mabel Sauer, Isabel Warrender and Helen McDermid.

The Fortnightly Club of Providence gave a reception, January 11, to Mrs. William W. Flint, and also to Mrs. Emma Shaw Colclough, the writer and traveller, who sails with Mrs. Flint on January 22 on an extended trip to South America. A musicale was given under the direction of Mrs. Frank E. Streeter. Medno F. Ladeweze displayed her excellent powers of interpretation in her playing of Liszt's Hungarian Rhapsody, No. 6. Mrs. Evelyn Jordan Johnson rendered several songs which were received with enthusiasm. The violin solos of Leonard Smith were notable for feeling and expression.

The president of the Philadelphia Matinee Musical Club, Mrs. Burgan, who recently returned from the convention of the National Federation of Musical Clubs, was the guest of Mrs. Herbert W. Hemphill, of Atlantic City's Crescendo Club, recently, at the latter's home, No. 115 Gramercy place, Atlantic City. Mrs. Burgan made an interesting address on Federation work. She encouraged in the Crescendo Club the idea of connecting with the National Federation. Mrs. Alfred W. Westney provided piano solos. Evelyn Tyson and Mrs. Hemphill played Chopin and Schumann duos for piano and quartets with Mrs. Fenton and Miss Zimmerman. Vocal numbers by the club chorus completed the program.

The annual election of officers of the Musicians' Protective Union, Local No. 161, American Federation of Musicians, in Washington, D. C., resulted as follows: A. C. Hayden, president; L. C. Newell, vice-president; C. P. Heustis, recording secretary; William Wagner, financial secretary; George W. Sunderland, treasurer; J. W. Kolar, A. Galopin, Max W. Esberger, F. Mulhausen, P. Button and A. Samuels, board of directors; H. H. Meiners, W. C. Buckingham and Joseph Harrison, examination committee; W. R. Whittlesey, R. R. Stratton and W. A. Heyberger, finance committee; John Bovello, sergeant-at-arms, and A. C. Hayden, delegate to the American Federation of Musicians' convention.

In the last annual report for Smith College, Northampton, Mass., President Seelye pays tribute to the late Professor Edwin B. Story, instructor in the music department: "For thirty years he was a professor of music in the college. Gifted by nature with rare musical ability, he improved his natural talents by systematic study until he was an accomplished teacher and musician. A composer of no mean repute, his songs and chants and cantatas have won deserved praise from some of the best musical critics. He was, however, pre-eminently a teacher, and as such he secured the respect and affection of his students for his upright Christian character and for the thoroughness and masterfulness of his instruction."

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Barrere, George—New York, Jan. 23; Hackensack, Jan. 26; Brooklyn, Jan. 28.
 Belvor, Avery—Brooklyn, Jan. 27.
 Bispham, David—Milwaukee, Feb. 10.
 Bloomfield Zeisler, Mme.—Baltimore, Feb. 4; New York, Feb. 5.
 Bowne, Frances Hewitt—New York, Jan. 23.
 Bron, Jascha—Buffalo, Jan. 24.
 Busoni, Ferruccio—Milwaukee, Jan. 31.
 Castaigner, Cecile L.—New York, Jan. 26.
 Calzin, Alfred—Burlington, Ia., Jan. 24; Monmouth, Ia., Jan. 25; Bay City, Jan. 27; Saginaw, Mich., Jan. 28; Columbia, S. C., Feb. 4; Red Springs, N. C., Feb. 10.
 De Moss, Mary Hissem—Dayton, Jan. 25 and 26; Chillicothe, O., Jan. 27; Cincinnati, Jan. 28; Brooklyn, Feb. 1; West Newton, Feb. 3; Andover, Feb. 4.
 Elman, Mischa—New York, Jan. 23; Albany, Jan. 24; Worcester, Mass., Jan. 25; Chicago, Jan. 27; Kansas City, Jan. 28; Chicago, Jan. 29; St. Paul, Feb. 1; Denver, Feb. 3; Colorado Springs, Feb. 4; Milwaukee, Feb. 7; Cleveland, Feb. 8; Detroit, Feb. 9; Chicago, Feb. 10; Norfolk, Conn., Feb. 12; New York, Feb. 13.
 Elwyn, Myrtle—Butte, Mont., Feb. 1; Spokane, Wash., Feb. 3; Bellingham, Wash., Feb. 8; Everett, Wash., Feb. 11; Tacoma, Wash., Feb. 14.
 Fremstad, Olive—Minneapolis, Feb. 4.
 Gebhard, Heinrich—Cambridge, Mass., Feb. 10.
 Gorham, Margaret—Waverley, Mass., Feb. 1; Manchester, N. H., Feb. 2.
 Hamlin, George—St. Louis, Jan. 25.
 Hastings, Frederick—Brooklyn, Feb. 3.
 Hudson, Caroline—Derby, Conn., Feb. 8; Schenectady, Feb. 9; Clearfield, Pa., Feb. 15.
 Huss, Mr. and Mrs. Henry Holden—New York, Jan. 31.
 Jonelli, Mme.—New York, Feb. 8.
 Kirkby-Lunn, Mme.—Minneapolis, Feb. 1; New York, Feb. 6.
 Koenen, Tilly—Chicago, Feb. 7; Minneapolis, Feb. 15.
 Kreisler, Fritz—New York, Jan. 25; Brooklyn, Jan. 27; Cincinnati, Feb. 4 and 5.
 Lehman, Liza—New York, Feb. 12.
 Lerner, Tina—Montreal, Jan. 27; Pittsburgh, Feb. 3.

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Mannes, Mr. and Mrs. David—Irvington, Jan. 22 and 29.
 Martin, Frederic—Manchester, N. H., Jan. 26; Nashua, N. H., Jan. 27, Feb. 10.

Middleton, Arthur—Chicago, Feb. 7.
 Miller, Christine—Morgantown, W. Va., Feb. 8; Bellevue, Pa., Feb. 14.

Miller, Reed—Minneapolis, Feb. 1.
 Mulford, Florence—Newark, Jan. 26; New York, Jan. 27 and 29.

Nordica, Lillian—Louisville, Ky., Feb. 14.
 Ohrman, Luella Chilson—Ohio, Feb. 15.

Ormond, Lilla—Brooklyn, Jan. 27; Boston, Jan. 31.
 Osborne-Hannah, Jane—Chicago, Feb. 7.

Powell, Maud—Great Falls, Mont., Jan. 22; Butte, Jan. 23; Anaconda, Jan. 25; Missoula, Jan. 27; Wallace, Idaho, Jan. 29; Spokane, Wash., Jan. 30; Pullman, Feb. 1; Colfax, Feb. 2; Walla Walla, Feb. 4; North Yakima, Wash., Feb. 8; Ellensburg, Wash., Feb. 10; Tacoma, Feb. 13; Victoria, B. C., Feb. 15.

Rachmaninoff, Sergei—Cincinnati, Jan. 22; New York, Jan. 27; Boston, Jan. 28 and 29.

Reynolds, Irene—Brooklyn, Feb. 3.

Rogers, Francis—Roswell, N. M., Jan. 24; Muskogee, Okla., Jan. 27; Dallas, Jan. 29; Beaumont, Jan. 31; Austin, Feb. 2; Houston, Feb. 4.

Selleck, Juliette—Richmond Hill, L. I., Jan. 26; Brooklyn, Jan. 27; Jersey City, Feb. 4.

Surette, Thomas Whitney—(Lecture Recital)—Brooklyn, Jan. 24 and 31, Feb. 7 and 14.

Stein, Mme. Gertrude May—Manchester, N. H., Jan. 26.

Swift, Bertha Wesselhoeft—Manchester, N. H., Feb. 2.

Tetraszini, Mme.—Concert tour through the Middle West, between Jan. 21 and Feb. 8.

Thompson, Edith—Westerly, R. I., Jan. 25.

Toronto Symphony Orchestra—Toronto, Feb. 2.

Weber, Gisela—Williamsport, Jan. 25; Washington, Jan. 28.

Wells, John Barnes—Albany, Jan. 26; New York, Jan. 30.

Wells, Paul—Baltimore, Jan. 28.

Werrenrath, Reinard—Springfield, Jan. 31.

Wirth, Bart—Baltimore, Jan. 28.

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Orchestras, Quartets, Choruses, Etc.

American String Quartet—Boston, Jan. 31.

Boston Festival Orchestra—Manchester, N. H., Jan. 26; Nashua, N. H., Jan. 27.

Boston Opera Company—St. Louis, week commencing Jan. 24; Indianapolis, Jan. 31; Cincinnati, Feb. 1, 2 and 3; Springfield, Mass., Feb. 5.

Boston Symphony Orchestra—Boston, Jan. 22, 25, 28 and 29; Buffalo, Jan. 31; Detroit, Feb. 1; Cleveland, Feb. 2; Erie, Pa., Feb. 3; Rochester, Feb. 4 and 5; Albany, Feb. 7; Cambridge, Feb. 10; Boston, Feb. 11 and 12.

Brooklyn Arion Singing Society—Brooklyn, Feb. 10; Providence, R. I., Feb. 15.

Cincinnati Symphony Orchestra—Cincinnati, Jan. 22, Feb. 4 and 5.

Hess-Schroeder Quartet—Boston, Jan. 27.

Flonzaley Quartet—Princeton, Jan. 22; New York, Jan. 23; Cambridge, Jan. 24; West Newton, Jan. 25; Troy, N. Y., Jan. 27; Providence, Jan. 28; New Haven, Jan. 29; Philadelphia, Jan. 31; Boston, Feb. 2; Aurora, N. Y., Feb. 5; Pittsburgh, Feb. 7; Columbus, Feb. 8; Cincinnati, Feb. 9; Dayton, O., Feb. 10; Chicago, Feb. 12; Faribault, Minn., Feb. 14; Madison, Feb. 15.

Kaufman String Quartet—Orange, N. J., Jan. 27; New York, Jan. 31.

King String Quartet—Jamaica, L. I., Jan. 27.

Kneisel Quartet—Brooklyn, Jan. 20; New York, Jan. 25; Baltimore, Feb. 11; New York, Feb. 15.

Longy Club—Boston, Feb. 8.

Mendelssohn Glee Club—New York, Feb. 8.

Metropolitan Opera Company—Boston, week commencing March 28.

Minneapolis Symphony Orchestra—Minneapolis, Feb. 4.

Philadelphia Orchestra—Philadelphia, Jan. 22, 24, 28 and 29, Feb. 2, 4 and 5; Baltimore, Feb. 7; Washington, Feb. 8; Philadelphia, Feb. 11, 12 and 14.

Philharmonic Society—New York, Jan. 26; Brooklyn, Jan. 28; New York, Jan. 30, Feb. 3 and 4; Brooklyn, Feb. 11; New York, Feb. 13.

Philharmonic Trio—Brooklyn, Jan. 22.

Reynolds Trio—Waverley, Mass., Feb. 1; Manchester, N. H., Feb. 2.

Rubinstein Club—New York, Feb. 11 and 12.

Russian Symphony Orchestra—New York, Jan. 27, Feb. 10.

Seattle Symphony Orchestra—Seattle, Jan. 23, Feb. 11.

St. Louis Symphony Orchestra—St. Louis, Jan. 25.

Symphony Society of New York—New York, Jan. 23, 25 and 30, Feb. 6, 8 and 13.

Toronto Symphony Orchestra—Toronto, Feb. 14.

Volpe Symphony Orchestra—New York, Feb. 6.

Young People's Symphony Orchestra—Brooklyn, Jan. 29.

who has always been dependent, or has had what money she needed or wished to have from her own private income, or has been provided for by a generous father or husband—it is only natural that a woman in such conditions might not feel the injustice of it.

"But a woman who has made her fame and fortune does feel it. Nor can she go to a man and ask for money. Terrible dependence! Money! That is what most often makes woman dissatisfied and what causes so much trouble.

"The woman takes charge of a house; that is her part; her duties begin early in the morning. She has the work of the house and the bearing of the children. The man goes out to provide—that is his part. Is it a harder task than that of his home-making helpmeet? He knows that it is not. Nothing could hire him to exchange places with her. He may come home at night and take his book while he smokes his cigar, but her duties still continue. She has superer to prepare, the children to put to sleep, and by the time she is ready to sit down and rest it is time to go to bed! Long, long hours for the woman, yet there is not a fair division between husband and wife.

"It costs so much to live; so much should be laid aside; then so much is left to spend. Is that remainder divided equally then and there, with no further accounting? You know whether it is or not! Is it a square game? Is it a fair game? No, it is not!

"You say that men wish to keep women dependent?"

"That is what I say! She must be dependent. He must dole out—because she does not earn the money. She does earn the money. Would he not have to pay if he hired a woman to go into his house to work? That is why women are dissatisfied. It is not a fair game! They are not treated as individuals.

"Primarily, men took the lead through their physical strength. Now, if you should have a disagreement with me, you would be careful of what you said, if it were to come to a question of—what do you call it?—'militant' methods. You would be rather careful of what you said to me, because you would know by my build that I could hit a terrible blow. You would be a little bit careful!"

"So, in the beginning, it was a question of physical strength. I see boys and girls playing together. A boy wants a toy, knocks over a little girl and takes it from her. But observe how he treats a boy his own size.

"So, primarily, he who had the greater size made the weaker one his slave. Just so, in the colleges of England, the big boys make the little ones their 'fags.' That is what women were made—'fags.' They could not combat. Now that the era of physical force is past, it is hard for them to combat. They are as a muscle weakened through long disuse. They are dependent.

"But," and Madame smiled brightly, "they are much stronger than they were. The intermediary stage is quickly passing. If you consult statistics you will find how many earn their own living, how many have and hold positions of trust."

"And the more woman does, the more she can do?"

"Just so. And it is no longer possible for one-half the world to dictate to the other half on the question of how the common country shall be ruled. The time has gone by for women to keep quiet.

"Even in the churches little girls are not allowed to sing. There is a choir of men's and boys' voices. By what right are women and girl children thrown out from these services? What right? It is a most awful thing to me—a terrible thing.

"In the business of life the time has gone by when things can be entirely one-sided. There must be a mutual arrangement. I have my opinion, you have yours. And any lady who does not care to 'flaunt herself,' as it were, in the public eye has only to stay at home and keep quiet.

"If it is really such a degrading thing for women to go to the polls and vote—if those polls where our men go to make the laws and the lawmakers of our country are really too debased and wretched to be seen in—isn't it about time that some one take a hand in the matter? Is there any public place in this great country—any meeting place—not fit for a woman to go and vote on the laws which shall govern herself and her children? If so, it is about time that such be brought up to the level of our theaters and trolley cars and thoroughfares and churches, and everywhere that women go. It is time, I say, that the polls come out of the 'slough of despond.'

"Your wife may go to market—but not to the polls. She may stay at home and battle with the unruly gas man or plumber—but she must not go to the polls!" and the prima donna leaned forward to better drive home this point in compelling tones of climactic intensity.

"I think," suggested her listener, admiringly, "that Mrs. Mackay would do well to put you, Mme. Nordica, on her list of speakers."

"No," replied the singer. "I am a member of her society, the Equal Franchise Society, but I have no time for speech-making, nor does she need me. She has more able advocates"—this with a modest smile—"and those who have more time to give, but she has no more enthusiastic admirer than myself. When I think that such women as Mrs. Mackay and Mrs. Belmont, who have never lived a life which would engender an appreciation of the need of such a movement, cheerfully leave their beautiful surroundings and take up the cause of women, they are entitled to very high praise indeed. It seems to me a very wonderful thing that they should come forward and face great assemblies, assemblies of two or three thousand people, and speak to them. A great deal is made of a man's maiden speech.

"Oh, yes, it is a great work, and that the poor women of England have to bite, scratch and throw stones that the Premier shall take notice of them is a painful but seemingly necessary part of it. Otherwise they would be ignored.

"And what—what, above all—is it that unsexes me because I want to know what taxes I should or should not pay on the property I have earned myself? Formerly, because woman had nothing, was nothing, she was a chattel. But the time has gone by when one individual can point his finger at another, when men can sit in judgment on the actions of women, when any one can say that what is right for one is all wrong for another.

"We must have our individual rights," exclaimed the prima donna, rising to another emotional height.

By what invisible or psychic power this most proper moment was divined it is not clear, but even as Madame was finishing her sentence a summons came to her from the telephone, where the very "finest man" of all, presumably, was holding the wire to talk to her. Just what her husband, whom she married last Summer, had to say to her on the suffrage question she did not reveal when she returned after a by-no-means short conversation. But it was evidently favorable, judging from her expression.

Mme. Nordica settled back calmly in her chair as she quietly gave her ultimatum.

"Equality," said she, "equality of rights, individuality, is my motto!"

The great prima donna who thus for the first time and so logically gave out her stand on woman's suffrage and her reasons for her belief, is but one of a rapidly increasing array of musical artists who have espoused the cause, headed by such celebrities as Mme. Lipkowska, Mme. Gardner Clarke Bartlett, Mme. Emma Roderick, Mme. Iginia Bonci and many others, which goes to show that the movement is indeed upsetting all the old popular traditions which would have placed the so-called "new woman" at the farthest pole from a musical artist.

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